ELEMENTS OF DANCING

A TREATISE

ON THE

ELEMENTS OF DANCING

BY

T. ERP. SICHORE

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PREFACE.

THIS WORK is intended as an instructive treatise on the subject of social dancing. The aim of the author is to submit, in a plain and explicit manner, the fundamental principles involved in the proper execution of the various steps and movements, which are comprised within, and constitute the art of dancing.

It is believed that no attempt has been made, heretofore, to handle the subject technically and methodically.

Inadequate and vague conceptions of the true principles of proper instruction usually characterize those whose professional aim it is to teach, consequently, the means, ordinarily at command for learning dancing fall short of an effective and thorough system.

Most exponents of the art, while themselves adepts in execution, almost invariably present a lamentable inability to impart the possessed skill.

The prescribed course of instruction, which one customarily meets, aims to take the pupil with his crude ideas of essential requirements, and his muscles rebellious from lack of practice, and by

hasty and huge steps, evolve him from a state of stiffness and non-comprehension to a condition of muscular flexibility and expertness.

And the limited amount of literature extant, touching the subject, is simply unworthy the name.

This condition of facts, affecting one of the potent factors of the social realm, has suggested a thorough analysis of the underlying principles, to be followed by a series of simple explanations, that eliminate the perplexing difficulties usually attendant upon the first attempts to dance.

The attainment of perfection in dancing is strictly a matter of evolution, the degree of change being governed by the inclination and diligence of the student, and the more powerful agent the method of instruction.

This book sets forth the gradual and almost imperceptible way in which the simplest steps, or counts, merge into the pleasing and rythmical finished movements.

The elements of round dancing are discussed at length, and in an exhaustive manner. Quadrille movements receive their due share of attention, and a large list of figures for the cotillion are inserted as an aid for performances of that fashionable dance.

The universal indulgence and patronage granted dancing gives assurance that an earnest endeavor to present a competent guide for its acquirement, will meet with reasonable appreciation.

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The Elements of Dancing

Social Dancing

ANCING is an accomplishment; a source of pleasure and gratification; a healthful exercise productive of grace, and an agreeable diversion from the cares of ordinary life.

We find it with a time honored history, and it is in favor with all intelligent classes. It is a social pastime that has sustained its popularity for ages. We find dancing and music—and dancing and music are inseparably intertwined, universally approved and lavishly lauded. They have the sanction of the biblical narratives, and jointly and separately are topics for the favorable comment of philosophers, historians, and poets, the writers and thinkers of all eras. Occasional murmurs of disapproval concerning dancing force their way to public notice, but it

is safe to attribute these silly prejudices to ignorant or perverted minds; any popular amusement is subject to degradation at the hands of the vicious and immoral. Any art instructive, healthful and pleasing of itself needs no justification, and adverse or cynical comment should meet with summary dismissal.

Dancing is elegant and creative of many comely gestures; it has a cheering and stimulating effect upon the mind, and is an invigorating recreation for the body. With practice in dancing, an easy and graceful carriage comes with subtle sureness.

Dancing is a kind of incomprehensible, vague order of expression that enraptures and elevates the senses; a temperate mirth, sparkling with pleasing sensations, fading with satiety, to be reawakened with undiminished attractiveness.

The impression is not intended that this work has for its object the conversion of all beings to the dancing floor, nor is it meant for an affirmative dissertation on either the intrinsic or the moral merit of the art; it is offered solely as a guide for the instruction of those who are desirous of becoming proficient in the art of social dancing. *It is urged that earnest and conscientious co-operation be given the study.*

An appreciation of the task, and enthusiastic effort, will prove highly conducive to the early attainment of perfection.

This book has for its aim to make plain the dances in vogue at the present time. No attempt will be

made to elaborate any obsolete dances, nor will more than passing attention be given those dances, whose claim for recognition, is based upon transient fancy, or popularity in some one locality alone. The round dances and quadrilles, which if thoroughly mastered, will assure those who are capable of executing them, safety in entering any ball room, will be discussed at sufficient length, and particular attention will be given to the waltz step, and its fundamental principles, whence all other dances have their derivation.

The waltz is entitled, by universal consent, to distinction and pre-eminence among all dances. A system of simple and explicit diagrams, based upon a thorough analysis of the waltz step, are embodied herein, and make a chief feature of the work. The diagrams in the book should be studied with care before an attempt is made to apply them in a practical manner. It is to be firmly impressed upon the mind of the student, that close application in this direction is necessary.

An analysis of the step shows its subdivision into three well marked and plain movements, in this respect, remarkable for its simplicity, yet it is the experience of most dancers, that the waltz, of all dances, is the most difficult to learn perfectly. For that reason inapt and ill taught pupils are inclined to substitute other steps for first lessons. Since the source of all round dances is traceable directly to the principles involved in the plain waltz step, those principles are the proper subject for elucidation, and are made the primary object of this work. The dia-

grams and accompanying explanations detail a gradual and thorough process of advance, easy to follow, and complete in its course.

In order to proceed with due appreciation of what is to be done, the learner should bear in mind that in acquiring the waltz step by this method, he is taken through a series of exercises, which are so designed, that one thing at a time is learned. *He is cautioned against any attempt to skip or slight an exercise in order to pass to the next.* He should recollect that a certain amount of both time and practice are required to accustom the muscles to perform their new functions with such promptitude that to the expert their actions seem involuntary. The two most serious faults of dancing instruction as usually given, are :

1. There is no attempt made to give the learner a clear, mental conception of what is to be accomplished, and hence a proper understanding of the subject never comes until the dance is learned by a tedious process of muscular memorizing, in which the mind plays no helpful part. Indeed, it is no uncommon thing for learners to adopt erroneous ideas of their own, in which case the mind has a retarding influence over the muscles. This is one of the reasons why children learn more easily and quickly than adults, since their progress is never clogged by fine spun theories or misconceptions.

2. The second fault of ordinary instruction is that an attempt is made to teach the finished step

at the start, or else the intermediate stages are too few and not well adapted to the purpose.

The following method of teaching the waltz consists of a series of exercises of gradually increasing difficulty. They are made so clear by the accompanying diagrams and explanations, that the mind at once grasps the correct idea and sets the muscles at work to carry it out. Thus the science and the art of dancing are made to travel hand in hand, or better, head in foot. With the expert in this, as in all similar arts, the influence of the mind over the muscles is an unconscious, though active one. Hence it is to be insisted, that the student of this method should practice each exercise until it is memorized so thoroughly that the mind seems to play a minor part in the execution.

As before mentioned, the waltz will be first studied with perhaps passing allusion to other steps by way of illustration. Afterward but little difficulty will be found in acquiring the polka, schottische, etc., etc.

The first distinguishing feature of the waltz (and also of the polka and schottische) to be noted is the change of weight from foot to foot at every beat of time in the music. In this it resembles the ordinary walk or march. Any one piece of music is usually written in the same time throughout, and is divided into bars of equal length. Hence, each bar contains the same number of counts or units of time. The musician marks this time, usually, by motions of the hand ; the dancer by motions of the

feet. The common practice of marking time by moving or stamping the feet is a crude form of dancing. In the common or march time, which is most readily followed by the uninitiated, there are four beats to the bar. Hence, if the feet be moved alternately, it is obvious that the first count of each bar will be marked by a movement of the same foot throughout, thus :

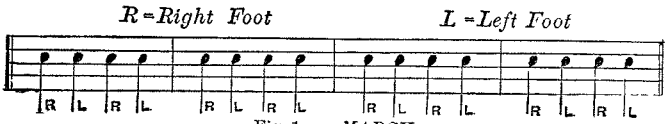


Fig. 1. MARCH

The pure round dances differ from the march in that the movements of the feet and the counts or beats of the music are so adapted to each other, that if one bar be started by a movement of the left foot, the succeeding bar is opened by a movement of the right. In polka music which is similar in time to the march, but played more rapidly, this is accomplished by omitting a step, at the end of each bar, thus:

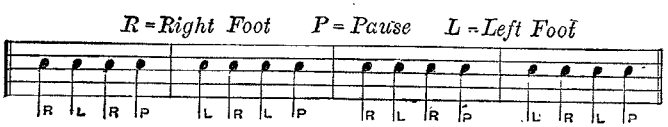


Fig. 2. POLKA

Hence the polka can be danced to ordinary march music played in quick time.

In waltz time the music is written three counts to a bar, and no artifice is required to bring about the alternation of the leading foot of each bar, thus:

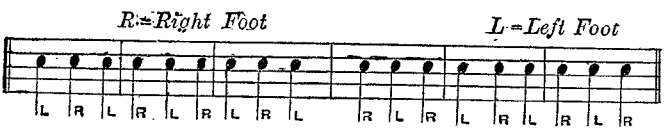



Fig. 3. WALTZ

The steps pass from bar to bar changing regularly from foot to foot without break.

The natural tendency of the mind is to mark time in music by either one, two or four movements to the bar. In the waltz this inclination cannot be followed by the feet, which are forced to comply with the more important condition of alternation as previously explained, but a most convenient substitute is found in the body. For every bar then, the body is moved in one direction, and one only, the succeeding bar being marked by a single movement in the opposite direction. These movements must be alternately either forward or backward, to the right or to the left, and each bar may or may not, at the option of the dancer, be marked by an up or down vertical motion, combined with the preceding horizontal movements, as in the hop, glide and dip varieties of waltz. From the above it

will be correctly inferred that the difference between the various styles of waltzing lies more in the extent and direction of the body motions than in those of the feet, which latter are merely in the nature of an accompaniment. In other words, the waltzer may be likened unto a musician playing the air with mind and body, and the accompaniment with the feet.

These movements of the body then mark the bars or groups of three beats of time. The beats themselves are emphasized by moving the feet. Thus is produced that unbroken and undulating harmony of motion which makes the waltz the favorite dance, and it is this same harmony imperfectly understood, which usually causes the learner so much embarrassment. In fact even if the movements of the feet be properly made, a failure to apprehend this harmony, will render any attempt at waltzing to music, futile.

The following exercises reverse the usual method of instruction, in that this harmony is first taught, and being afterward kept in mind as the different features of the step are separately explained, it serves admirably as a bond of connection to unite and cement that which is freshly acquired in each lesson to the already known of the previous lessons.

The Waltz.

LESSON 1.*

The learner should be seated upright in a chair of such convenient height that the balls of the feet are just touching the floor, and the heels raised one-half inch above it. This position has the advantage of removing the weight from the feet, thus bringing them more readily under control. Then proceed to count aloud waltz time, thus: 1, 2, 3, 1, 2, 3, making very sure there is no break between each "3" and the succeeding "1."

If any trouble be noticed in this respect vary the count by calling 1, 2, 3, 4, 5, 6, 1, 2. 3, 4, 5, 6, etc. Then, without moving the feet, imagine yourself in a boat rowing, and while counting the first group of 1, 2, 3, swing the whole body gently forward from the hips, so that the shoulders will move over a space of about six inches, and at the second 1, 2, 3, (or if preferred the 4, 5, 6) swing backward to the original position. This should be done smoothly without jerking, the forward motion, continuing during the whole of the first bar of the 1, 2, 3 count, and almost instantly changing into the backward swing, which similarly continues during the whole of the second bar of the 1, 2, 3 counts, imitating exactly the motion of rocking in a rocking chair. Most learners will find it advantageous to count very slowly at first, increas-

*(NOTE—Lessons I to XI are for individual instruction and should be mastered before attempting to dance with a partner.

ing the time gradually as the corresponding movements grow familiar.

As soon as the correct idea is learned, the count should be varied by saying aloud, Front, 2, 3, Back, 2, 3, etc., instead of 1, 2, 3, 1, 2, 3.

The following, in tabular form, shows at a glance what is to be done:

BAR.	COUNT.	MOVEMENT.
1	FRONT	Begin swing forward.
	2	Middle of swing forward.
	3	End of swing forward.
2	BACK	Begin swing backward.
	2	Middle of swing backward.
	3	End of swing backward.
3	FRONT	Begin swing forward.
	2	Middle of swing forward.
	3	End of swing forward.
	Etc., etc.	

It is thought that no one will have any difficulty in doing the above exercises, as this or some similar movement is usually the result of the untrained effort to keep time to waltz music. As previously explained, this swing may be called the mental portion of the waltz step, or that part which most pleases and satisfies the mind.

It now remains to illustrate the more pronounced muscular part of the step, and afterward the two will be combined in one exercise. The caution to skip nothing, but to read and study continuously is here reiterated. The beginner will be surprised to

note how heed of this admonition will almost unconsciously merge the simple first lessons into the perfected waltz.

LESSON 2.

The learner being seated in a chair of convenient height in the same position as in the previous lesson, should count aloud waltz time, thus, Right, 2, 3, Left, 2, 3, Right, 2, 3, etc., making sure that there is no break or pause between the count 3 and following word right or left, as the case may be, and while so counting keep time by tapping the right and left feet on the floor alternately in the order and manner indicated in the following tabular form. Do not at present attempt to slide the feet, but merely raise and lower them, say not more than half an inch, and in such a manner that as the right foot taps the floor the left foot is raised, and *vice versa*. The balls of the feet only should touch the floor, and not the heels or the extreme points of the shoes.

BAR	COUNT	MOVEMENT
1	RIGHT	Tap floor with right foot.
	2	Tap floor with left foot.
	3	Tap floor with right foot.
2	LEFT	Tap floor with left foot.
	2	Tap floor with right foot.
	3	Tap floor with left foot.
3	RIGHT	Tap floor with right foot.
	2	Tap floor with left foot.
	3	Tap floor with right foot.

Etc., etc.

If any difficulty is noticed in doing this exercise, it should be practiced very slowly at first, until the muscles become accustomed to the movement. It is of the first importance that the counting be uniform, and that no break in time is made between the count three and the succeeding right or left. This exercise must be thoroughly practiced until the movements are almost instinctive before passing to the next lesson.

LESSON 3.

Combining Lessons 1 and 2

This lesson is merely a combination of the two preceding, the movements of the feet and body are the same as before explained, but they are now to be made simultaneously, instead of separately as before. The following table is so clear that it may be readily followed.

BAR	COUNT	MOVEMENT (of body)	MOVEMENT (of feet)
1	RIGHT		Tap right.
	2	Swing forward	Tap left.
	3		Tap right.
2	LEFT		Tap left.
	2	Swing back	Tap right.
	3		Tap left.
3	RIGHT		Tap right.
	2	Swing forward	Tap left.
	3		Tap right.

Etc., etc.

The beginner may find it advisable in order to bring this combined movement under complete control, to sit in front of a table or other suitable object, which being grasped by the hands, will enable the arms to pull and push the body while the feet are independently moving. Be careful not to swing the body violently, or raise the feet too far from the floor.

During this exercise it would be well for the learner to be accompanied by simple waltz music, even if it be of his own singing or whistling. Every one knows, or if not, can readily memorize some easy waltz tune, and if the counts, Left, 2, 3, etc., be sung as the words of the tune, the counting is much more apt to be uniform.

After the above combined movement is practiced until reasonable proficiency is attained, the learner will note that the exercise may be varied by swinging forward as the left, and backward as the right foot touches the floor, thus.

BAR.	COUNT	MOVEMENT (of body.)	MOVEMENT (of feet.)
1	LEFT		Tap left.
	2	Swing forward	Tap right.
	3		Tap left.
2	RIGHT		Tap right.
	2	Swing back	Tap left.
	3		Tap right.
3	LEFT		Tap left.
	2	Swing forward	Tap right.
	3		Tap left.

Etc., etc.

This exercise also should be practiced until it is mastered.

At the first opportunity the learner should go where he may hear a waltz played, and try to keep time with the music with feet and body as above explained. The movements may be so slight as to hardly attract attention, the important point being not the extent of the movements, but the ability to control and harmonize them. If this can be done, the learner will at once become aware of the fact that he is waltzing (in a manner) while sitting in a chair. Do not attempt this to anything but waltz music. When the waltz is once learned there will be ample time to revert to other dances.

Of course the movements of dancers' feet are different from the tapping above described, but if the beginner will watch a waltzer closely, he will note that some movement of one of the dancers' feet (either sliding or turning) is made for each tap of his own, and that these movements alternate from left to right, just as his taps alternate.

LESSON 4.

The object of practicing the preceding exercise while sitting in a chair, was to remove the weight from the feet, so that their motions might be more readily controlled. The following exercises are similar to the preceding, but are to be executed while standing erect. The learner should stand erect with heels close together, and toes slightly turned out,

and both feet resting flat on the floor, including the heels (which latter, however, should just touch but not press the floor, thus throwing the weight upon the balls of the feet.) Then mark time just as does the soldier when endeavoring to keep step without moving backward or forward, at the same time counting, or better singing, Left 2, 3, Right, 2, 3, etc., Raise and lower the left foot as the word left is pronounced, and the same with the right. The weight must be changed from foot to foot at every count. Do not move the feet horizontally at present, but merely raise each foot a half inch from the floor, and then put it down.

The operation may be indicated thus:

BAR.	COUNT.	MOVEMENT.
1	LEFT	Raise and lower left foot half inch.
	2	Raise and lower right foot half inch.
	3	Raise and lower left foot half inch.
2	RIGHT	Raise and lower right foot half inch.
	2	Raise and lower left foot half inch.
	3	Raise and lower right foot half inch.
3	LEFT	Raise and lower left foot half inch.
	2	Raise and lower right foot half inch.
	3	Raise and lower left foot half inch.
		Etc., etc.

After the above is practiced until it can be done easily and naturally, the learner will have no difficulty in executing the following lesson.

LESSON 5.

In all of the succeeding lessons of this course, excepting only where turns are to be made in the concluding lessons, the exercises should be practiced with both the heels and balls of feet resting on the floor, with all the weight, however, thrown forward upon the ball of the foot, and also with the balls of the feet only, resting on the floor, the heels being very slightly raised. These two positions are shown in the following figures:

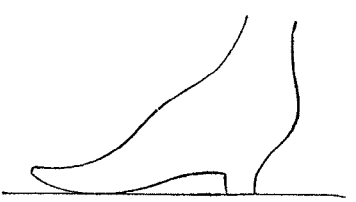


Fig. 4

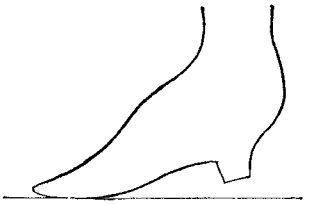


Fig. 5

This being clearly understood the learner is ready for the next exercise.

Stand erect as in preceding exercise with heels together and toes slightly turned out. As before, the heels may touch, but should not press the floor. Then step straight forward ten inches with the left foot, at the same time pronouncing the word left. Next at the count two, step forward with the right foot, placing it alongside of the left, so that the position is the same as at the start, with heels together and toes turned out. Then at the count three, rest upon the right foot

NOTE.—The heel in figure 5 is raised too high. One-half the amount there shown is ample.

and raise the left foot one-half inch, as in the preceding exercise. Do not raise the heel alone leaving the ball of the foot upon the floor and perhaps supporting a portion of the weight. Raise the whole foot one-half inch, thus making sure that the weight is shifted at every count. The foot having been raised, at the count three, must be immediately replaced upon the floor without moving it horizontally. Then, at the next count, which consists in pronouncing the word right, step straight back with the right foot ten (10) inches, thus bringing it to its starting point. At the count 2, step back with the left foot 10 inches, thus bringing it also to its original position. Next, at the count 3, rest weight upon the left foot and raise the right one-half inch from the floor, as was previously directed for the left, and then replace it in its original position. This operation having been thus thoroughly described, may be briefly tabulated in the following form :

BAR.	COUNT.	MOVEMENT.
1	LEFT	Step forward with left 10 inches.
	2	Step forward with right 10 inches.
	3	Raise left half inch.
2	RIGHT.	Step backward with right 10 inches.
	2	Step backward with left 10 inches.
	3	Raise right half inch.
3 (same as 1)	LEFT	Step forward with left 10 inches.
	2	Step forward with right 10 inches.
	3	Raise left half inch.

Etc., etc.

and continue by repeating, stepping forward and back alternately at the beginning of each bar.

It is to be noted that here as in a previous lesson, the steps are so taken that the body moves forward and backward alternately during each bar, while the feet mark the time of the separate counts of that bar.

The next exercise is precisely similar, but the right foot is first advanced, thus :

BAR.	COUNT.	MOVEMENT.
1	RIGHT	Step forward with right 10 in.
	2	Step forward with left 10 in.
	3	Raise right half inch.
2	LEFT	Step backward with left 10 inches.
	2	Step backward with right 10 in.
	3	Raise left half inch.

3 same as bar 1. Repeat until thoroughly learned.

LESSON 6.

The exercises of this lesson give the step used in reversing and must be thoroughly practiced. The reverse step of the waltz and other round dances is very simple when once understood. The word reverse, as here used, means a change of direction when turning. Thus a waltzer is usually turning while dancing either to the right or to the left, and to reverse means to change the direction of the turn. What is taught in this lesson is the change of step which always accompanies this turn. This change of step will be practiced straight forward and back

without any attempt to make the turns at present. Singular as it may seem, while turning in either direction steadily, the direction of the step must be changed at the beginning of each bar. But when it is desired to "reverse" or change the direction of the turn from right to left, or *vice versa*, the first step of the reversing bar *must* be taken in the same direction as the first step of the bar immediately preceding. The foot, however, which takes the first step of the reversing bar *must differ* from the foot that takes the first step of the bar immediately preceding.

Recollect that at the first and third counts of each bar the feet are together in the position shown in the figures 6 and 7. At the end of the count 2 they are always the length of the steps (say 10 inches) apart.

EXERCISE A.

BAR	COUNT	MOVEMENT
1	LEFT	Step left forward
	2	Step right forward
	3	Raise left
2	RIGHT	Step right back
	2	Step left back
	3	Raise right

REVERSE HERE

3	LEFT	Step left back
	2	Step right back
	3	Raise left
4	RIGHT	Step right forward
	2	Step left forward
	3	Raise right

EXERCISE B.

BAR	COUNT	MOVEMENT
1	RIGHT	Step right forward
	2	Step left forward
	3	Raise right
2	LEFT	Step left back
	2	Step right back
	3	Raise left

REVERSE HERE

3	RIGHT	Step right back
	2	Step left back
	3	Raise right
4	LEFT	Step left forward
	2	Step right forward
	3	Raise left

NOTE.—The heels should be kept as closely together as non-interference with each other in passing will permit.

Exercise C.

BAR	COUNT	MOVEMENT
1	LEFT	Step left backward
	2	Step right backward
	3	Raise left
2	RIGHT	Step right forward
	2	Step left forward
	3	Raise right
REVERSE HERE		
3	LEFT	Step left forward
	2	Step right forward
	3	Raise left
4	RIGHT	Step right back
	2	Step left back
	3	Raise right

Exercise D.

BAR	COUNT	MOVEMENT
1	RIGHT	Step right back
	2	Step left back
	3	Raise right
2	LEFT	Step left forward
	2	Step right forward
	3	Raise left
REVERSE HERE		
3	RIGHT	Step right forward
	2	Step left forward
	3	Raise right
4	LEFT	Step left back
	2	Step right back
	3	Raise left

Bar 5 in each exercise is same as bar 1 which will enable learner to repeat indefinitely, or until each of the four reverses A, B, C and D is brought well under control.

The above exercises should be most thoroughly practiced the steps are all of the same length (10 inches) and the raise of the foot at the third count of each bar is not more than one-half inch, in fact the position and movement are precisely the same as in the preceding exercises. In taking the steps the feet should be raised barely enough to clear the floor.

The learner is again cautioned at the third step not to allow the ball of the foot to rest on the floor, merely raising the heel. Lift the whole foot.

LESSON 7.

The instruction has now arrived at the point where it is thought fit to introduce in the exercises the true sliding step used by dancers. Sliding steps are unnatural and confusing to many, and when attempted at the start rather retard than hasten progress. In the previous lessons the learner has acquired a good sound knowledge of what he is to do. He will now be taught exactly *how* he is to do it.

In dancing it is proper to slide the feet over the floor instead of raising them, and to slide successfully, it is necessary to keep the weight off the sliding foot, which must touch but not press the floor. The body is supported on the stationary foot, and the weight changed from foot to foot at each count of the bar. Expert dancers do not always change weight for each count, but sometimes in turning steps allow the weight to rest on both feet at once. This however, will not answer for the beginner and should not be attempted. Do not try too long a sliding step at first. Lift the heel very slightly above the floor.

Good dancing is not done on the toes, but upon the ball of the foot. Dancing on the toes has a strained appearance and is tiresome to the muscles of the calf of the leg. It is much better to err on

the safe side and keep the heels flat upon the floor, at least part of the time. When turning steps are to be taken, it will be found necessary to raise the heel slightly in order to pivot upon the ball of the foot. In no case should any considerable weight rest upon the heels. They should merely touch but not press the floor. A flat foot dancer has much less trouble controlling his movements upon a slippery floor than if he attempted to dance well forward upon the toes with the heels raised considerably.

It may also be noted here that the slight springing motion sometimes practiced by good dancers is not obtained by hopping on the toes, or removing either foot from the floor, but by bending the knees and hips, which when not exaggerated into a dip, gives a graceful and undulating appearance to the dancing.

It is of the first importance that the muscles of the whole body be relaxed as much as possible. The general effect desired is best expressed by the word limber. The learner must guard most carefully against stiff joints and jerky motions. These points being understood, the learner may proceed with the following simple exercises, which give the proper movements of the feet, uncomplicated with turns or springs. The exercises should be practiced faithfully, recollecting that it is the object of this course of instruction to teach one thing at a time, and when this is done to combine the different lessons into that harmonious whole, the waltz, from which all other round dances follow easily and naturally.

These exercises are in general the same as those of the preceding lesson. The following are the two important differences:

1. The feet are slid over the floor.

2. The third step, or the one made at the count three, is a short slide instead of a lift of the foot as before practiced. To make this short slide, the weight should be shifted to the other foot as before explained. Do not content yourself with raising and lowering the heel while the ball of the foot remains fixed upon the floor, supporting all or part of the weight. This plan of marking the time for the third step is simply villainous and often causes the formation of a habit of bobbing up and down, that is, to say the least, difficult to correct. The third step should be a short flat-footed slide, with no part of the weight resting on the moving foot. In order to make the expression of these exercises concise and simple, a graphical method is adopted which will now be explained.

To indicate the direction and length of the slide of each foot, an arrow is adopted, the point showing the direction of the slide, and also the position of the toe at the end of each slide. The other end of the arrow shows the position of the toe at the beginning of the slide. The principle will be readily understood by glancing at the figures on next page.

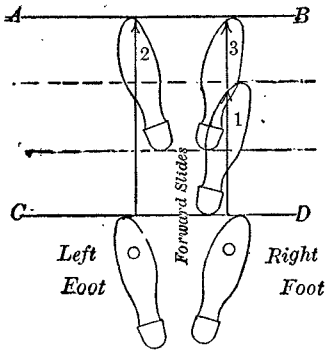


Fig. 6. Bar 1.

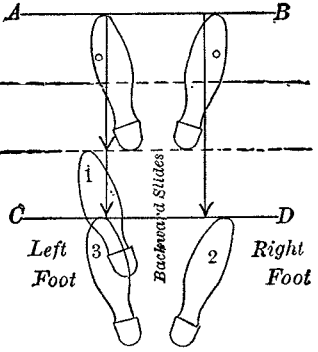


Fig. 7. Bar 2.

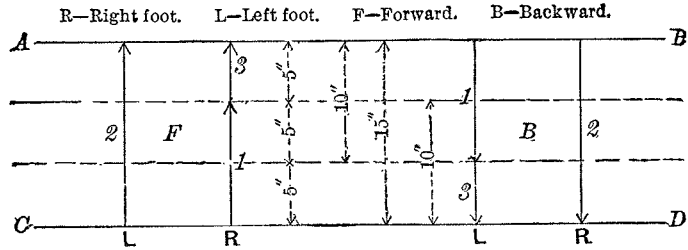


Fig. 8. Bar 1.

Fi . 9. Bar 2.

In each of the above figures, A, B, and C, D, are the starting lines, being parallel and fifteen inches apart, which is about the length of the step to be taken in these exercises. Each figure represents a bar of music of three full counts.

Figure 8 shows the method used to indicate the slides of Figure 6, and Figure 9 bears the same relation to Figure 7.

Stand upon the balls of the feet with heels close together and toes slightly turned out, in the position marked o. o. in Figure 6. At the count 1, move the right foot forward by sliding over the floor about its own length to the position marked 1. At count 2 slide the left foot forward the long step, or 15 inches, to the position marked 2. At count 3 slide the right foot up even with the left to the position marked 3, thus finishing the bar.

No difficulty will be found in tracing out the slides of Bar 2 from the figure. Note that positions 2 and 3 of Bar 1 become, without changing the feet, the o. o. positions of Bar 2. The similarity to preceding exercises will be at once recognized.

The learner is cautioned not to make the third step too long.

Each of the following exercises represent 8 bars of music of 3 steps or counts, and is so arranged that at the termination of the 8th bar, Bar 1 of the same exercise naturally follows, thus permitting the whole exercise to be repeated indefinitely without pause or break. Each exercise should be practiced until memorized, so that it may be executed without reference to the book. The figures are merely intended to show what is to be done, and once the idea is grasped and understood, practicing should be done without the aid of the book.

The learner may if he thinks best, draw chalk lines on the floor similar to the horizontal lines of the figures as A, B, and C, D, and at the distance apart as shown in figure.

The third step in these exercises is taken for the sake of uniformity in the same direction as steps 1 and 2 of the same bar. Good dancers use the third step to some extent for balancing and smoothing over the little irregularities of motion that generally exist between a couple waltzing. Hence this step may be taken forward, backward, to the right or to the left in any one bar as necessity requires. Often in reversing the third step is omitted. Once the learner acquires the habit of moving the foot in proper time, the direction of its motion will fall readily under control.

Start left foot forward. *Count Left 2,3, Right 2,3,*

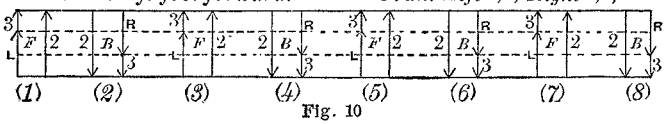


Fig. 10

Start right foot forward. *Count Right 2,3, Left 2,3. &c.*

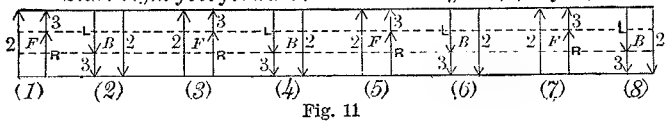


Fig. 11

Start left foot backward. *Count Left 2,3, Right 2,3. &c.*

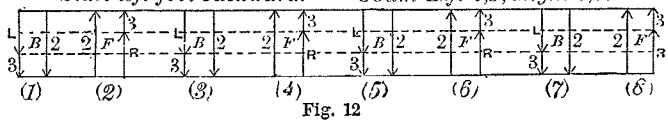


Fig. 12

Start right foot backward. *Count Right 2,3, Left 2,3. &c.*

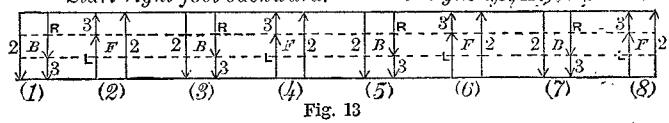


Fig. 13

NOTE.—The learner may find it advisable to make the steps of figures 10 to 23 quite short at first. When the exercises are memorized the steps may be lengthened. Figures 10 to 23 must be faithfully practiced.

Note in all diagrams, "L" is left; "R" is right; "B" is back; "F" forward.

An arrow pointing up the page is forward.

An arrow pointing down the page is backward.

Each exercise consists of 8 bars, numbered 1 to 8, each bar consisting of three steps or counts. Bar one of each figure naturally follows bar 8 of the same figure.

LESSON 8.

The exercises of lesson 8 are the same as those of the preceding lesson, except that here the "reverse" is introduced in connection with the slide step. As before explained, the "reverse" step consists in repeating the direction of the motion of a bar, but changing the leading foot. Whereas the direct step is a constant alternation, not only of the leading foot, but also of the direction in which it is moved.

In other words, in order to "reverse," take the three steps of the reversing bar in the same direction as the three steps of the bar immediately preceding, but see to it that the leading foot of the reversing bar is not the same as the leading foot of the preceding bar. In the following figures, a break in the horizontal lines indicates a "reverse" step in the direction of the arrows. If the arrows of two consecutive bars point up the page, reverse by continuing forward. If however they point down the page, the reverse is backward.

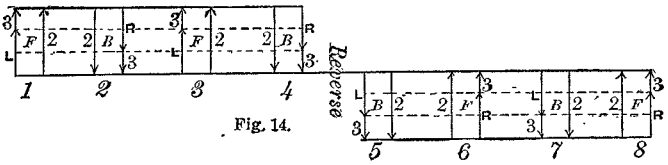


Fig. 14.

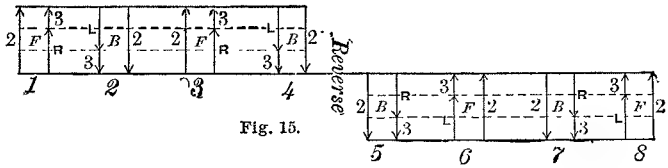


Fig. 15.

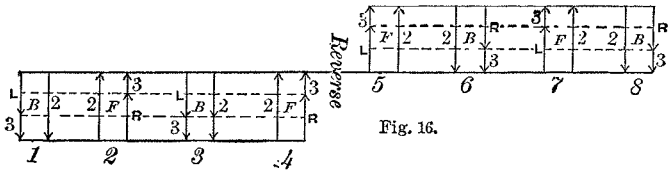


Fig. 16.

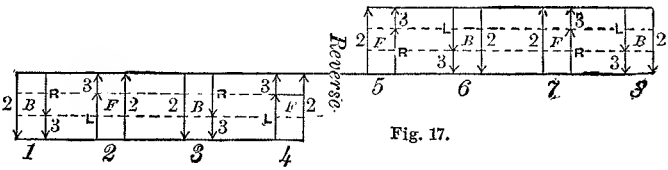


Fig. 17.

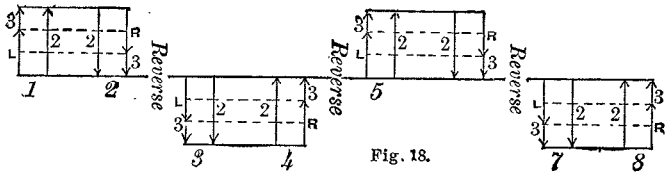


Fig. 18.

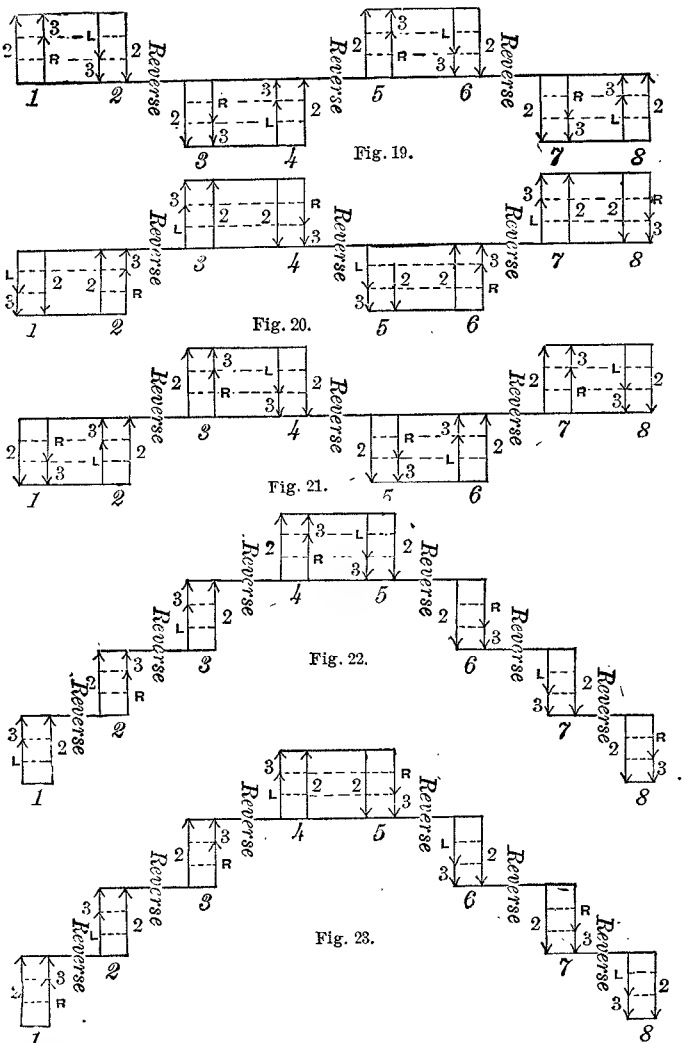


Fig. 19.

Fig. 20.

Fig. 21.

Fig. 22.

Fig. 23.

NOTE.—If the learner will practice figures 10 to 23 until they are thoroughly mastered, before proceeding further, he will find few difficulties in the remainder of this course.

LESSON 9.

Exercises 7 and 8 having been carefully practiced, the learner is prepared to take up the method of turning.

The principle of the turn will be readily understood by a reference to Figure 24.

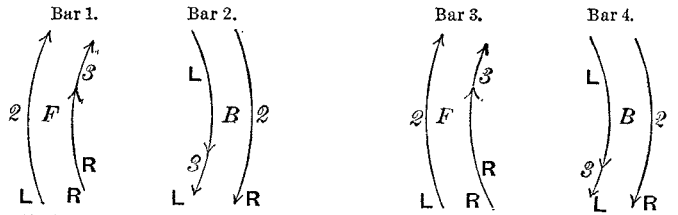


Fig. 24

Everything is precisely the same as in the preceding exercises except that the feet instead of being moved backward and forward in straight lines, now describe curves.

Rules Governing Turn to Right

See Figure 24.

When the first step of a bar is *right foot forward* or *left foot back*, keep chin over right shoulder and turn to right, or with the hands of a watch.

Figure 25 shows the slides when the turn is to the left.

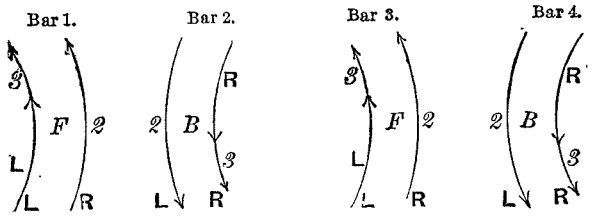


Fig. 25

Rule Governing Turn to Left

See Figure 25.

When the first step of a bar is *left foot forward* or *right foot back*, keep the chin over the left shoulder, and turn to the left, or against the hands of a watch.

An inspection of Figures 24 and 25 will show that the curves described by the feet in backward and forward movements, while turning either to right or to left, are in opposite directions. Hence the curves described during a bar cannot be the same as those for the bar immediately preceding or following.

It is possible and, for the purposes of instruction, convenient to make the 4th bar coincide with the 1st by causing the feet to describe on the floor a triangle having curved sides. This is shown in Figure 26, which represents the first three bars of Figure 24 as placed in their proper position on the floor. Figure 27, shows Figure 26 with the bars or sides separated by pulling away from the center, thus avoiding a crossing of lines. This is merely for clearness of illustration.

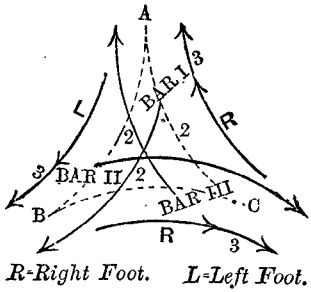


Fig. 26. Turn to Right

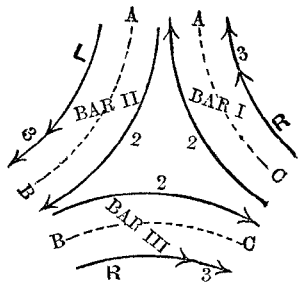


Fig. 27. Turn to Right

The figure to be kept in mind is the one represented by dotted lines, each of which is a curved side of the triangle and represents one bar of music. The dotted lines separate the two feet, each of which is kept on its own side, but as close to the line as is convenient without striking one foot against the other in passing.

For the sake of simplicity and the clearness to be gained by avoiding the crossing and recrossing of the lines described by the feet, a bar will hereafter be represented by a single line, which, as before explained, separates the feet during the execution of the three steps or slides.

It will be observed from Figures 26 and 27, that the leading foot of a bar, or the one slid at the first, and also the third counts, is the one which is moved along the outside of the triangle.

Figure 28 gives the method of indicating the movements of Figure 26.

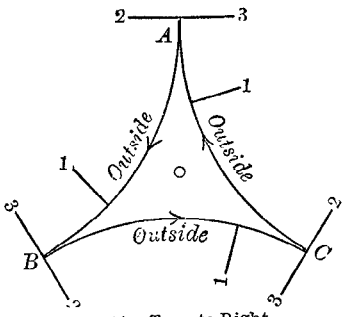


Fig. 28 Turn to Right

While practicing on this diagram count 1, 2, 3, 1, 2, 3, or left, 2, 3, right 2, 3, as may be preferred. Go slowly at first so that no break in time will be made between the bars.

Exercise on Figure 28.

Stand facing the center O with the heels on the line 2, 3, which passes through the corner C. The toes should be slightly turned out. The curved side joining C and A should lie between the feet.

Bar 1. At the count 1 slide right foot along the curved side C-A, or in the direction of the arrow marked on that side, until the toe touches the short straight line marked 1. As before mentioned, this first slide is invariably with the foot that moves outside of the triangle.

At the count 2, slide left foot forward close along the line C-A, but on the inside of the triangle until toe touches the short line through A marked 2.

At the count 3, slide right foot forward outside of the triangle and along line C-A, until the toe touches the short line through A marked 3. Thus completing bar 1 with the feet together and the back turned squarely to the center O. Make sure that the feet slide in curves just outside and inside the separating line C A.

Bar 2. At the count 1, slide left foot back outside of triangle and along the curve A-B, until the *heel* touches the short line marked 1.

At count 2, slide the right foot back inside of triangle along side A-B, until heel touches the short line through B marked 2.

At count 3 slide left foot back outside of triangle along A-B until the heel touches the short line through B marked 3. Thus completing bar 2 with the face toward the center O.

Bar 3. At count 1 move right foot forward outside of triangle along curve B-C until the toe touches the short, straight line marked 1.

At count 2 move left foot forward inside triangle, until the toe touches the short line through C marked 2.

At count 3 move right foot forward on outside of triangle until the toe touches the line through C marked 3.

Thus completing bar 3 and bringing the feet to the starting point, but with the back to the center O, and the toes on the starting line through C marked 2-3, whereas at starting, the face was toward O and the heels on the line 2-3.

Bar 4. At count 1 slide left back along line C-A, and outside of triangle until the *heel* touches the line 1.

At count 2 slide right foot back along line C-A and inside triangle, until the heel touches the line through A marked 2

At count 3 slide left foot back along C-A, and outside of triangle until heel touches line through A marked 3. Thus completing bar 4. The learner will here observe that the bar 4 and bar 1 are precisely alike except that where in bar 1 the right foot is moved forward in bar 4 the left foot is moved back, and *vice versa.*

Bar 5. Slide forward in three counts from A to B.

Bar 6. Slide backward in three counts from B to C.

On the completion of bar 6 the learner will find himself face to center O, and heels on line 2-3 through C, or in the position for starting Bar 1.

Tho triangle of Figure 28 should be practiced repeatedly, going always in the direction of the arrows from C to A, A to B and B to C. Remember on starting from any corner to fix the attention on the corner next to be reached, and also on the curved side joining these two corners, taking no notice in the meantime of the other sides of the triangle. The arrow in the middle of each curved side shows the direction of the slide. The foot to be moved first and last in each bar, is the one slid along the outside of the triangle. Each foot should be kept on its proper side of the guiding lines, but as close to these lines as possible, and yet not to come in contact with the other foot when sliding past it.

The proper direction of the turn is confirmed by keeping the chin over the right shoulder, although that is hardly necessary if the curved line be followed as directed.

Note carefully, that when moving forward the toes, or backward the heels, are invariably stopped on the short cross lines marked 1. 2, 3, which limit the length of the slides.

LESSON 10.

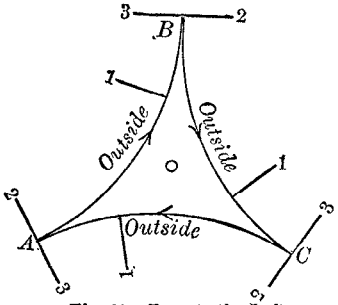


Fig. 29. Turn to the Left

The learner can readily follow Figure 29 by recalling the directions for using Figure 28.

Stand at C with heels on line 2, 3, and facing center O. The line from C to A being taken between the two feet. Point the toes slightly outward.

Bar 1. At count 1 slide left forward outside of triangle along curve C-A, until toe touches line marked 1.

At count 2 slide right foot forward inside triangle until the toe touches line through A marked 2.

At count 3 slide left outside of triangle until toe touches line through A marked 3. Thus completing Bar 1 and leaving back to center O.

NOTE.—In all lessons the count may be either 1, 2, 3, 1, 2, 3, or right, 2, 3, left, 2, 3, as may be preferred. Do not pause between count 3 and the following count or the step will be the polka, not the waltz.

Bar 2. At count 1 slide right foot back outside the triangle along A-B until heel touches line 1.

At count 2 slide left foot back inside the triangle until heel touches line through B marked 2.

At count 3 slide right foot back outside the triangle until heel touches line through B marked 3, thus completing Bar 2 with face toward the center O.

Bar 3. Forward from B to C.

Bar 4. Backward from C to A.

Bar 5. Forward from A to B.

Bar 6. Backward from B to C. Thus completing the turn to left in six bars and resuming the original position.

If any uncertainty be felt as to the proper direction of this turn keep the chin over the left shoulder. Follow around the triangle in the direction of the arrows.

Move first and last for each bar the foot which is slid outside of the triangle.

It is usually more difficult to turn to the left than to the right. Hence, Figure 29 should be practiced much oftener than Figure 28, until equal proficiency on the two is obtained.

For simplicity and convenience, the figures and floor diagrams of lessons 9 and 10 are put in the form of a triangle.

The finished dancer pays little or no attention to the figures his feet may describe upon the floor,

his steps have none of the uniformity of length and direction shown upon the diagram.

In general quick turns are made by causing the feet to follow very sharp curves, a full turn being sometimes made in two bars. From three to four bars is more nearly an average. Again, forward and retrograde movements, with little turning or sharp pivotal twists according to position on the floor, either for variety or to avoid collisions, are expert movements which characterize the practiced dancer.

The beginner should content himself with one turn in six bars, which is accomplished by following twice around the triangle. As soon as the turn is thoroughly learned upon the diagram, it should be practiced upon the floor in an easy and natural manner, making no attempt either to describe regular figures, or to return to the starting point after a given number of bars. Keep clearly in mind the rules for turning given on pages 38 and 39.

LESSON 11.

The Turn With Reverse.

This is the concluding lesson of the individual instruction, and explains the method of changing the turn from right to left and *vice versa* without losing step. The reverse step now to be explained, is precisely the same as the one described in lesson 8. It is here used in connection with the turn.

The diagram (Figure 30) is made of the last two diagrams placed together so that the two corners of each are common. The arrows of the triangle show the direction of the motion as before, but some of the short limiting lines are omitted.

The distant corners of these triangles are united by a *straight* line called the reversing line, which *separates* the two feet while executing the reverse step. The change from triangle to triangle, and from a turn in one direction to a turn in the other, is always made along this line; to traverse which from end to end requires two bars of three counts each. The foot which leads off when starting from either end of the reversing line is always on one side of the line (marked LEAD in the figure and diagram.)

The method of using this diagram is as follows:

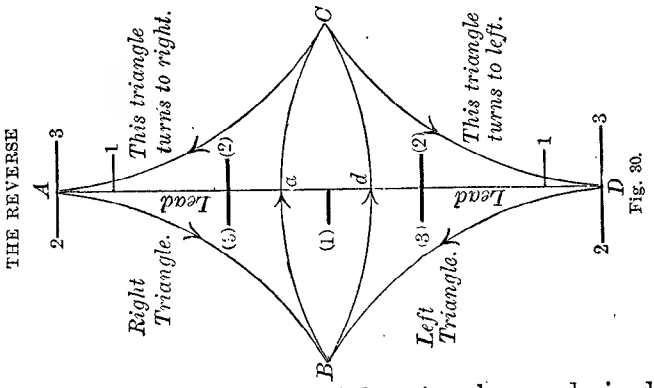


Fig. 30.

After going around the right triangle any desired number of times, when passing from C to A, either forward or backward, it is desired to reverse. Then, upon arriving at A, and the completion of the bar C—A, instead of executing the next bar along the curve A, B, move straight along the reversing line (A—D) in two bars, thus:

Bar 1. At count 1, move the foot which is on the side of the reversing line marked "LEAD" until the toe if moving forward, or the heel if moving backward, touches the short line marked (1) or the half way point between A and D.

At count 2 move the other foot along the opposite side of the reversing line until the middle of the foot is opposite the short line marked (1) the toe being near one of the lines marked 2 and the heel near the other.

At count 3 slide the foot first moved along the lead side of A—D until it is directly opposite the second foot, the toe being near the one line marked (3) and the heel near the other.

Bar 2. At count 1, slide the foot placed between the short lines (2) toward D until the toe, if moving forward, or the heel if moving backward, touches the short line (1.)

At count 2 move the foot placed between the short lines (3) along the lead side of A—D until the toe, if going forward, or the heel if going backward, touches the short line through D marked 2.

At count 3 slide the foot first moved in this bar until the toe if moving forward, or the heel if moving backward, touches the line through D marked 3, thus completing the bar.

It is to be noted that the movements made when passing from A to D are precisely the same as those in lesson 8, Figures 15 and 16, bars 4 to 5, accordingly as the slides are taken backward or forward.

For the next bar pass from D to B in the direction of the arrow ; thence to C, etc., noting that of the two lines joining B and C, that one is to be taken which bends towards the center of the triangle in use. Thus when the right triangle is used take line B-*a*-C, but on left triangle take the line B-*d*-C.

To pass from the left triangle to the right is precisely the same, excepting the direction of the movement, which is from D to A. Upon arriving at D, when completing the bar C–D, in order to reverse, proceed as follows :

Bar 1. At count 1 move the foot on the lead side of A-D straight along this line, until the toe, if moving forward, or the heel if backward, touches the short line 1 half way between D and A.

At count 2 move the other foot forward or backward as the case may be, along A-D until the middle of the foot is opposite the short line marked 1, the toe being near one of the lines marked 2, and the heel near the other.

At count 3 slide the first foot along the lead side of A-D, until it is directly opposite the second foot, the toe being near one line marked 3, and the heel near the other.

Bar 2. At count 1 slide the foot placed between the short lines 2 toward A, until the toe if moving forward, or the heel if moving backward, touches the short line 1.

At count 2 move the foot placed between the short lines (3) along the lead side of A-D, until the toe if moving forward, or the heel if moving backward, touches the short line through A marked 2.

At count 3 slide the foot first moved in this bar, until the toe if moving forward, or the heel if moving backward, touches the line through A marked 3, thus completing the bar with the feet close together.

The movements made when passing from D to A, are precisely the same as those in lesson 8, Figures 14 and 17, bars 4 to 5. For the next bar pass from A to B, and thence around the right triangle in the direction of the arrows. A reverse can be made on this figure upon arriving at either A or D, but not from B or C.

This exercise should be practiced until the movement is brought thoroughly under control. Go slowly at first until the proper moves are memorized.

As in the preceding lessons, the diagram serves a convenient purpose for conveying instruction.

Good dancers never know or care about the figures described by them. Hence the learner should endeavor to shift for himself without artificial help, as soon as he gets the correct idea from the diagram, and can execute it with facility.

When dancing with a partner, the straight forward or back slides convey notice from one dancer to the other of the intention to reverse.

Caution. Do not allow the study of the diagram to fasten the habit of looking down at the feet while dancing. The first instructions will necessitate this to a certain degree, but proper care will eradicate the inclination.

The Polka.

The all-round polka step or the waltz polka may now be quickly acquired by starting with lesson 8, and going over the exercises and diagrams in precisely the same manner described, but instead of counting 1, 2, 3, 1, 2, 3, or Left, 2, 3, Right, 2, 3, regularly as in the waltz, count thus:

	LEFT	The word "and" fills out the
Bar 1.	2	fourth count, during which
	3	neither of the feet are moved,
	AND	as is explained in connection with figure 2. (q. v.)
	RIGHT	
Bar 2.	2	
	3	
	AND	

NOTE.—Learners may sometimes find it more convenient to count Polka time thus: left, 2, 3, and a, right, 2, 3, etc., instead of the simple "and" given above.

Other Round Dances.

Dancing, as generally taught by professors of the art, has classed as its rudiments five certain positions. It is the attempt at strict adherence to the rules for these positions, coupled with the inability on the part of the instructors to impart knowledge, that so mystifies and distracts the average pupil.

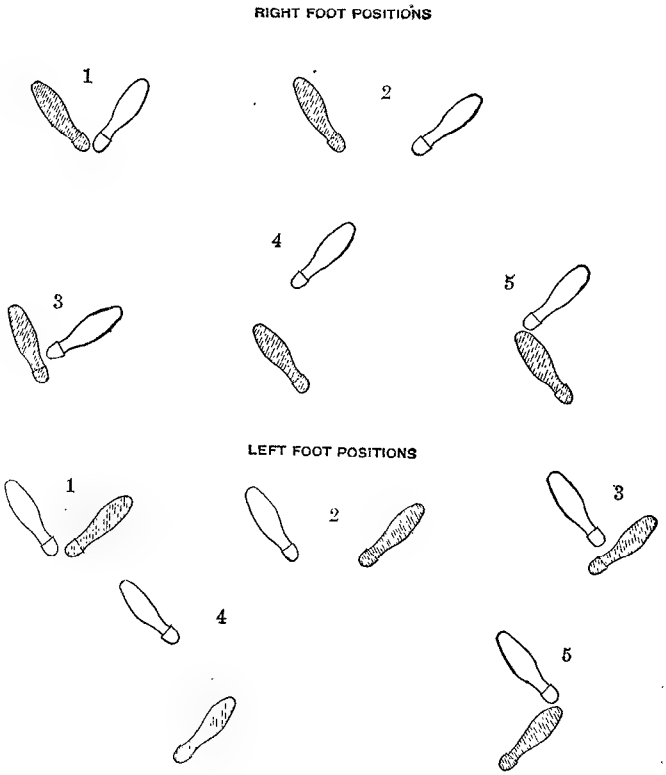
Notwithstanding the confidence with which professors of dancing assure the uninitiated of the ease of learning, those who have acquired the art will attest the fact, that the rudiments have not been heretofore properly taught.

It is believed that the methods presented in the foregoing pages, are justly entitled to the distinction of being the simplest system yet made public.

This original method as fully explained and illustrated, will, if faithfully followed, bring the pupil to a point where he will possess mastery of the waltz step; and the remarks devoted to the polka, will have given a perfect understanding of that step. In short, the most difficult obstacles in the way of advancing in the art, will have been eliminated, and the student prepared for further instruction in the various steps and movements that attach themselves to the central principle herein previously set forth and demonstrated.

We will now introduce the five positions aforementioned, in order that the simpler dances may be presented in a concise form.

Fig.31.



First Position. The feet are placed together, the heels touching and the toes so pointed as to form an angle of about seventy degrees. The body should be held erect, with sufficient relaxation of the muscles to permit a graceful and easy movement. This position is the same for both feet.

Second Position. For the right foot. The weight of the body is allowed to fall entirely upon the left foot; the right foot is then extended as indicated in the figure, the toe slightly touching the floor and the instep arched.

Third Position. For right foot. The right heel is then moved against the middle of the left foot, as shown in figure.

Fourth Position. For right foot. The right foot is extended to the front as indicated in figure, though care must be exercised that the equilibrium of the body resting on the left foot be not disturbed or diverted.

Fifth Position. For right foot. The heel of the right foot is moved toward and touching the toe of the left foot, as shown.

The positions of the left foot are identical in character with those for the right foot, except that the weight of the body is thrown on the right foot, which is stationary. These positions should be practiced until the pupil reaches that degree of expertness where an immediate response is made almost involuntarily to a demand for any given position.

It should be the aim of the students in practice to impart a degree of elasticity to all their movements; attention to this hastens that peculiarly graceful and rythmical motion characteristic of finished and refined dancing.

Round Dancing.

The gentleman's position is slightly to the lady's right; his right arm encircles her waist, and the lady's right hand should rest lightly within his partially extended left hand. The hand is not to be tightly grasped, as when an instructor seizes firm hold of a pupil, but gently, and the degree of extension of the arm is not positively fixed. The lady's left hand should rest lightly upon the right shoulder, or upper part of the arm of the gentleman, and her right arm is of course partly extended. The heads of both dancers are inclined very slightly to the left, thus looking over each other's right shoulder.

The proper distance to be maintained between the partners is generally readily determined by instinct. A too close position retards freedom of movement, and the maintenance of too great distance likewise impedes ease of action and ability to turn gracefully.

The immediately resultant difficulties of a wrong position, it will be found, make this part of dancing self-adjustable. Various minor accentuations of step common to the individual, will be noticed frequently to exist. The gentleman should aim for the lady's sake, to conform to her peculiarities of style.

If the gentleman should prove not capable of adopting wholly the lady's manner of step, the lady will find that slight effort on her part in the way of

conceding to the gentleman's style will tend greatly to uniformity of motion, and afford a consequent degree of satisfaction.

In all round dances the lady should resign her direction of movement to the sole guidance of her partner.

It will be discovered that beginners in dancing find it more difficult to execute the turn to the left than the turn to the right. This results from the fact that the partners hold positions slightly to the right of each other, thus facilitating the turn to the right.

Ordinarily the head is inclined to the left to a slight degree; if this inclination is exaggerated, it will be found to serve as an aid in learning to turn with ease to the left.

That pleasing and graceful sway and charming motion so apparent in good dancers results from the slight bending of the knee, which commences with count 1 of any bar previously remarked in the lessons, and ends by the straightening of the knee at count 3.

The waltz and pure polka step having been considered on the previous pages, we will now proceed with short explanations to other steps, the acquirement of which serve as additional embellishment for all dancers.

In these instructions use will be made of the five positions which are explained on pages 53 and 54. The prior instruction has fitted the student for an easy understanding of these positions, and advanced

him so that their execution is readily mastered, and since they serve the purpose of abbreviated description, they will be referred to frequently.

Remarks descriptive of steps and movements are supposed to be addressed to the gentlemen, unless specially otherwise stated. No difference, however, exists between the character of the movements of the lady and the movements of the gentleman in any ordinary dance, except that where the gentleman executes a step with the left foot, the lady performs a similar one with the right foot.

A musical accompaniment proves a great aid in practice, and should be used whenever practicable.

Glide Polka.

Take two side glide or galop steps with the left foot, consuming four beats of time and turn half round with polka step with left foot consuming four beats of time. Then take two slide glide or galop steps with the right foot and turn half round with polka step with right foot. This repeated constitutes the dance. The distinguishing feature of this step, and wherein it differs from the plain polka, is that the two slide steps take the place of the four beats (three counts and a rest) of the polka time, that is, the two slide steps consume the same time as three round polka steps. Variety can be added by occassionally repeating; say the left foot glide and round

NOTE.—In all round dances the gentleman is supposed to start off with the left foot and the lady with the right.

step before gliding with the right, or the right foot glide and round step may be repeated before changing to left, according as the position on the floor, or position of other dancers, suggests, or occasionally the glide may be omitted for a few bars, and the pure polka or other varieties thereof, hereafter mentioned, substituted. This searching for variety in any dance however, is not recommended to the beginner.

Continued practice will suggest these many changes and neat little movements, which aid so wonderfully in guiding yourself and partner with various turns, side and forward movements, safely through crowded ball rooms.

Heel and Toe Polka.

The features of the Heel and Toe Polka step are best shown in tabular form:

	COUNTS.			
	1	2	3	4
Heel and toe, left foot	Heel	and	Toe	and
Polka	Left,	Right	Left	and
Heel and Toe, right foot	Heel	and	Toe	and
Polka	Right	Left	Right	and
Two side glide steps to left (similar to glide polka)	One	and	Two	and
Polka turning	Left	Right	Left	and
Two side glide steps to right (as before to left)	One	and	Two	and
Polka, turning	Right	Left	Right	and

At the count "heel" the foot is extended to the second position, but with the heel down and the toe raised, and at count "toe," the moving foot is moved to the fifth position, behind the stationary

foot, or in other words, starting with left foot, the foot is extended to second position, heel down, and at count "toe," the left foot is moved to fifth position behind right foot, thus forming fifth position for right foot, except that the weight of the body rests on the right foot. In actual dancing these fifth positions are not conformed to strictly, and often the foot is extended to second position without putting the heel down, and while this leaves out one of the features whence the name of the dance is derived, it does not detract from the elegance of execution.

The lady dances the same steps except that the dance is commenced with the right foot.

From time to time, slight differences in the style of the polka step are introduced for variety; a name is given the innovation, and after a temporary popularity it makes room for something newer. These inventions are so closely allied to the varieties of polka already described that they can be learned at short notice and without difficulty.

Schottische.

The schottische step is divided into two parts. Take the third position left foot. Slide the left foot bringing it to a position approximating that of the second position for the left foot, count 1. Bring the right foot to the left forming the third position for

left foot, count 2; slide left foot as before, count 3, bring right foot to follow as before, count 4; then recommence the same movement, starting with the right foot, sliding the right foot sideways and counting 1. Bring left foot up to the right forming third position for right foot, count 2; repeat slide with right foot to right, count 3; bring left foot to follow, count 4. Then commences the second distinctive part of the schottische. Start hopping easily, avoiding anything of a jerky nature, with left foot, counting 1, 2; then hop with right foot, counting 1, 2; then with left foot counting 1, 2; then with right foot counting 1, 2. Turn while executing the hop. Then start again with the first part and continue to repeat. Ladies start with right foot instead of left, therefore for ladies' step, read right for left, and *vice versa.*

In the Military Schottische the lady stands to the right of the gentleman, the partners proceed, gentleman with left foot and lady with right foot stepping forward, counting 1, 2, 3, and at count 4 they both spring lightly, the gentleman on the left foot, and the lady on the right, the other feet being extended with toes pointed to the floor. This is then repeated, the gentleman stepping with his weight onto his right foot, and the lady likewise onto her left foot, counting 1. Then hop or waltz. This method merely substitutes a new first part for the regular schottische.

The Redowa and the Mazourka.

In the Redowa let the weight rest on the right foot, spring on the right foot, and at the same time take a gliding step with the left foot, *in front*, to fourth position, allowing the weight to fall on the left foot, count 1; bring the right foot behind the left, count 2; move the left foot behind the right in the third position, at the same time swinging quarter round to the right, the weight resting on the left foot and the right slightly raised from the floor, count 3; spring on the left foot and at the same time take a gliding step with the right foot *backward to the right*, count 4; bring the heel of the left foot in front of the ball of the right foot, continuing to turn to the right, count 5. Move the right foot close up to the left foot, completing the full turn to the right. The distinctive characteristic of the Redowa is the pronounced accentuation of the first and third beats of the bar. The lady begins with right foot and, executes counts 4, 5 and 6, while the gentleman performs counts 1, 2 and 3, likewise, while he dances counts 4, 5 and 6, the lady dances counts 1, 2 and 3.

The polka redowa is the polka step danced to redowa music. In the mazourka the left foot is slid to second position, and followed up by the right foot, at the same time springing on the right foot, with the left in third position, but raised from the floor, counting 1, 2, 3, without turning; then move

the left foot, then the right, then the left, turning meanwhile, and counting 1, 2, 3, then repeat with right foot; or make two side slides to the left and spring on right foot with left extended to second position, then step onto left foot counting 4, then right, then left, counting 5, 6. In these dances many accentuations of time have been introduced, thus adding numerous varieties, all very similar, but each showing some little difference. The music prompts the selection of the one to be chosen, and the master of the plain waltz step has little difficulty in acquiring the movements.

Varsovienne.

This dance offers good field for the display of grace. The partners stand in the ordinary waltz position, the gentleman starting from the fourth position for the left foot, and the lady starting from fourth position right foot. The gentleman commences with redowa step to left, counting 1, 2, 3; move right foot to fourth position, count 4; rest gracefully in that position while counting 5, 6; repeat by commencing with right foot, redowa step to right, counting 1, 2, 3; left foot in fourth position, then pause and count 5 and 6; then again start with left as before and again with the right, being twenty-four counts in all. Then commence the second part of the step by

taking two steps of the mazourka, without turning, counting 6; then with redowa step counting 1, 2, 3; then point right foot in fourth position, count 4, rest counting 5, 6; then repeat with mazourka to right; this ends the second part of the dance, continue by starting again with the first foot in fourth position, etc. The second part can likewise be executed by three polka redowa steps, left foot forward turning half way round on the third and placing right foot in fourth position (same as above after mazourka steps) then pause and start with the polka redowa steps, with right foot forward, place the left foot in fourth position, pause and then recommence the first part.

The Racquet.

Execute two glide steps to the left, counting 1, 2; spring on the right foor (the left being in a position closely approximating the second position for the left foot) count 3; spring on both feet (position one but with knees bending) count 4; spring on left foot (the right foot being in position corresponding to left foot in count 3) count 5; spring on both feet, count 6; spring on right foot, left foot being moved as in count 3, count 7; spring on both feet, count 8; then repeat sliding to the right. This is the dance as practiced along a straight line; after a reasonable degree of perfection is attained in this

direction, fractional turns, the extent to be determined by the choice and ability of the dancer are made during and simultaneously with counts 3, 4, 5, 6, 7 and 8, or any part of them. Again this may be danced with dancing 1 or 3 slides and likewise executing the change. Where the dancer springs out of first position to second and back, a less number of times, as the music is not unsuited to these varieties. If this dance be carefully practiced so that the peculiar steps constituting the whole be caused to blend neatly and with ease and grace of movement, it becomes quite attractive, and the violence and harshness of movements so often remarked concerning the dance are removed.

There are in addition to the foregoing described dances, numberless others, possessing various degrees of attractiveness. From time to time, pleasing innovations of step hold temporary sway, but they are always so closely allied to the established and long and well-known few, that they make way in time for something newer. To one who has *mastered* the movements thus far discussed, new inventions will succumb to limited practice.

Fancy dancing for children, stage dancing and posturing, and sundry elaborations of the plainer steps are of course a part of the art; but a classification places them in the extended and professional branches, and alien to the sphere for which this treatise is intended.

Quadrilles.

An explanation of the bow and courtesy is deemed a fitting introduction to the remarks on quadrille and set dancing. Notwithstanding the actual simplicity of the movements constituting the bow and courtesy, close observation of even otherwise experienced dancers, show how prone the devotee is to neglect what he may consider a minor detail, but which in reality is positively essential for perfect quadrille dancing, namely a graceful salutation and reply. Their skillful execution is to be as much desired as harsh and stiff movements are to be deprecated. Herewith are directions for practice.

The Bow:—The gentleman stands in first position with body erect, the left foot is slid to second position, count 1; bring right foot to first position, count 2; incline the body slightly forward, count 3; recover the body erect, count 4; care should be taken that the inclination of the head is not *too* marked. This step should be practiced with the right foot also in the same manner as with left.

The Courtesy.—The lady stands in the first position and slides her right foot to second position, count one; she then draws her left foot *behind* the *right* foot, forming fourth position for right foot, but with weight resting on both feet and commence bending, count 2; continue bending with

both knees, and with an easy swing, count 3; draw the forward (right) foot back to left in first position, at same time recovering erect position of body.

In moving to fourth position behind, it is better to exaggerate that position so that the extended foot is slightly more to the front than usual. In saluting to the right, the left foot is slid first, if to the left, the right foot.

In square dances, as quadrilles are often termed, the first and second couples are generally those which take position lengthwise of the hall, and are termed the head, lead or leading couples; that couple which faces the orchestra is generally the first couple, unless otherwise designated. The third and fourth couples are the side couples, and the third couple takes position to the right of the first couple.

In the explanation and remarks on square or quadrille dancing, there will be noticed, to a certain extent, a nomenclature, peculiar and common to the subject, and of particular significance according to its usage, such expressions as "right and left," "turn corners," "balance," etc., are in fact abbreviations which serve to convey in a succinct manner, certain directions, and which by any other method of explanation, would be tedious and unnecessarily long.

It is recommended that the pupil seek an opportunity of watching the various quadrilles while being danced by those familiar with the figures: There will then be embraced an opportunity which is at

once effectively instructive. A limited amount of observation of this kind, united with a study of the figures as subsequently herein compiled, will make the student sufficiently conversant with the dance to avoid any grevious error, and it is then but a matter of short practice to reach a perfect understanding of the quadrilles.

Of course this presupposes the learner to have mastered the waltz before attempting any of the quadrilles involving that step.

The plain quadrilles, the Saratoga and plain lancers, the Virginia reel and Tempete do not require a knowledge of round dancing proper, and are consequently the first set dances upon which the beginner should venture. Herewith are explanations of some of the leading expressions to be noted in the remarks and descriptions of quadrille movements which will follow.

Balance. Slide the right foot to the right, count 1; move the left foot in front of the right to third position, count 2; then repeat sliding left foot to left, counting 1 and following up by moving the right foot to third position. A graceful springing motion, created by easily bending the knees, should accompany and constitute part of the movements. In the "balance" or "turn corners," the gentleman faces the lady at his left, and makes three short glide steps to the left, turns the lady with both hands and returns to place. The "balance to partners" is the same as "balance to corners," only that the partners dance together.

Chassez. The step is simply a slide to either the right or left, the leading foot being simultaneously followed up by the other. In the "chassez to partners," the partners face each other and then take three steps, as just described, passing each other to the right, then pause and take three steps back and turn partners in place with both hands. In the "promenade across and back" (see *Promenade*) seven steps are taken, bringing the dancers to opposite places, then pausing, count 8 and return in same manner, or for "half promenade," the return is of course left out.

Corners. The expression "corner" means the partner of any couple, on either side, who is next to you. The gentleman of the third couple is on the corner of the lady of first couple, the gentleman of first couple is corner to the lady of the fourth couple, and *vice versa*, etc.

Dos-a-Dos. A lady and gentleman advance toward each other, pass to each other's right and then move back to place. In the movement where they pass round each other, they do not turn, but keep facing the direction they started off in, thus passing each other back to back.

Forward and Back. Commence with right foot and take three steps toward center, pause, and then step, starting with left foot, back to place.

The Moulinet. The opposite persons join right hands, then the other two opposite persons, partners of the foregoing join right hands, all hands being over one center, two being at right angles to the

other two. In this position all take four steps to the left ; pause, release hold of hands, turn round and join left hands, and take four steps to the right, thus returning to places.

Ladies or Gentlemen to the Right. The partner proceeds to the couple on the right hand side, and dances with his or her new *vis-a-vis.* They then turn with both hands ; this advances the lady or gentleman one space, according to who has led off.

Ladies Chain. The opposite ladies change places, giving each other their right hand in crossing over ; they then join left hands with opposite gentleman, turn round and recross to places in same manner.

Gallop. A side slide by either foot followed by the other in the third position, repeat it as often as required

Grand Chain or Right and Left All Round. The partners face each other and join right hands, then the gentlemen go to the right and the ladies to the left, all joining hands, left and right alternately, as they pass ; when the partners meet they salute, and then continue the movement until they meet again, this time on own places.

The "Half Grand Chain" is the same except that when partners are met at opposite places they turn half round and start in the reverse direction to places.

Promenade. The gentlemen cross hands with their partners, right hands uppermost, and cross to opposite places, passing each other to the right, returning to places in same manner. It is optional

with the dancers to select either the chassez step (q. v.) or plain walk.

Right and Left. In this movement the opposite couples advance, the partners separate, allowing the ladies to pass next the opposite gentleman; the gentleman and opposite lady should touch right hands in passing, and as the gentleman relinquishes hold of the opposite lady's hand, he joins the left hand with partner both turning on opposite place and facing their own places, then repeat to place.

Right Hands Across and Left Hands Back. The opposite couples cross over the ladies inside and the gentleman and lady joining, and then again releasing, right hands. while passing; all turn round and advance, each lady joining left hand with opposite gentleman, and at the same time crossing her right hand over her left joins hold of partner's right hand.

It is often danced without joining hands at all after leaving places, but this is not a commendable deviation.

Plain Quadrille.

All salute to partners—Salute to corners.

Figure No. 1.

Lead couples right and left.
Promenade across and back.
Ladies chain.
Promenade.
Sides right and left.
Promenade across and back.
Ladies chain.
Promenade.
Repeat.

Figure No. 2.

Leads forward and back.
Right and left to opposite places.
Forward and back again.
Right and left to own places.
Gallop across and back.
Right and left to opposite places.
Forward and back again.
Right and left to own places.
Gallop across and back.
Leads repeat.
Sides repeat.

Figure No. 3.

Leads right hand across and left hand back.
Cross hands in center of set.
Balance.
Advance to opposite places.
Forward and back.
Forward to center and turn opposite partner.
Forward and back.
Right and left to own place.
Sides repeat performing the same figure, therefore simply read *sides* for *leads*.

Figure No. 4.

All turn corners.
Turn with partners.
Leads forward and back.
Right and left to opposite places.
Forward and back.
Right and left to own places.
Gallop across and back.
All turn corners.
Turn with partners.
Sides forward and back.
Right and left to opposite places.
Forward and back.
Right and left to place.
Gallop across and back.
Leads repeat.
Sides repeat.

The foregoing is the plain quadrille as mostly danced, though it is frequently varied by dancing

five figures instead of four, any one of the following figures being inserted. This list also contains figures for substitution in case a change is desired. The second figure as described in the above quadrille is sometimes omitted, in favor of one of these others, so that variety may be obtained. Also the fourth figure as above may be made the fifth, thus allowing the addition of a new figure.

The Basket Figure.

Head Couples:

Forward and back.
Cross over.
Chassez to partners.
Cross back to places.
Balance.
Ladies forward and back.
Forward and join hands.
Gentlemen hands round.
Form basket, the gentlemen with hands still joined extend their arms, over the heads of the ladies, who also retain hold of hands, thus interweaving the arms in this position; all balance.
Turn partners to places.
Repeat.
Side couples.
The same twice—Gentlemen instead of ladies to the center.

The Star Figure.

Figure No. 1.

Four ladies to the center and back.
Four gentlemen to the center and back.
Ladies cross right hands, half turn to the left.
Turn, cross left hands, half turn to left.
Gentlemen; right hands to partners.
All balance.
Turn partners to places.
Repeat: repeat twice with gentlemen advancing to center first.

The Coquette.

First lady lead to the right and balance to gentleman on first side, then to opposite gentleman, then to the fourth couple gentleman, then to own partner.
All balance and turn.
The lady of the first side (third couple) leads off and repeats the same movement.
All balance and turn.
Then the lady in the second couple leads off, and after completing the round, all balance and turn.

Then the fourth lady repeats.
All balance and turn.
Then the gentlemen, commencing with first couple leads off in turn and performs the figure in a similar manner.
In making the round it is optional with the party leading off to turn the one with whom they balance, hence the name "coquette" for the figure.

The Sociable.

Head couples—right and left.
Side couples—right and left.
Ladies to the right, turn and change partners.
All promenade.
Head couples; four hands round to the left and reverse.
Side couples; the same.
Ladies to the right, turn, and change partners.
All promenade.
Head couples; the same.
Ladies to the right, turn and change partners.
All promenade.
Repeat.

Saratoga Lancers.

Figure No. 1.

Leads, forward and back.

Forward and turn with *vis-a-vis* of right side couple.

Advance again in same direction, head couples passing between the sides, returning the side couples pass between the heads.

All balance to corners.

All turn corners.

Repeat; the couples moving in the opposite direction, *i. e.* to the left.

Repeat; the side couples dancing with the leads on their right as follows:

Forward and back

Forward and turn.

Forward and turn; the side couples passing between the leads, returning the leads passing between the sides.

Repeat; the side couples dancing with the couples at their left first.

Figure No. 2.

All forward toward center and back.
Place ladies in center, facing partners, bow and courtesy.
All chassez to right and left.
Turn partners to place.
Promenade round arm in arm.
Repeat with gentlemen to center.
Repeat with ladies to center.
Repeat with gentlemen to center.

Figure No. 3.

All forward to center and back.
Forward again, salute *vis-a-vis* and return to place.
Ladies double chain.
Repeat with gentlemen's double chain.
Repeat with ladies' double chain.
Repeat with gentlemen's double chain.

Figure No. 4.

Head couples lead to the right and salute.
Take ladies from the sides and lead them to opposite places.
The first and second gentlemen retaining partners' left hands, take with their left hands the left hands of the side

ladies and wheeling to the left, conduct them to opposite places, the third lady being conducted to the fourth lady's place, and the fourth lady to the third lady's place.

Lead couples return to places and salute partners.

Lead couples right and left with side couples on their right.

Repeating, the lead couples lead to the left and salute.

Take ladies from the side and lead them to places. The first and second gentlemen still retaining partners' left hands, take with their left hands the right hands of the side ladies and wheeling to the right, conduct the side ladies to their places.

Lead couples return to places and salute partners.

Lead couples right and left with side couples on their left.

The foregoing is repeated in a similar manner, the side couples leading off to the head couples on their right.

Figure No. 5.

Half grand chain ; finishing by turning partners with right hands.

Half grand chain reverse.

First couple face outward, couple on the right (third) fall in behind ; couple on the left (fourth) fall in next ; opposite couple last.

Chassez to left, then all to the right, then all to the left, then to the right.

March—Ladies to the right and gentlemen to the left.

March to the foot of the set, continue round separately, pass partners (ladies taking the inside and gentlemen the outside) and march up the opposite sides.

All forward and back in two lines.

Turn partners to places.

This part of the figure is executed, in all, four times, each couple taking their turn in leading the figure. The finale is the half grand chain and reverse, following the fourth time.

The Lancers.

Figure No. 1.

Head couples forward and back.
Forward and turn the opposite partners.
Cross over (the first couple passing between the second couple.)
Back to places (the second couple passing between the first couple.)
Balance and turn corners.
Side couples repeat.
Lead couples repeat.
Side couples repeat.

Figure No. 2.

Head couples forward and back.
Forward and place ladies in center.
Chassez to right and left.
Turn partners to places.
Side couples separate. All forward in two lines.
Forward again and turn partners to places.
Repeat.
Side couples: repeat the same twice, the ladies separating and forming two lines alongside couples' position.

Figure No. 3.

Head couples forward and back.
Forward and salute.
Ladies all cross right hands, half round—Cross left hands and go half round and back to place.
Repeat.
(Instead of right hands across, the left hands back, a ladies' chain may be danced).
Side couples: Repeat the same twice.

Figure No. 4.

Head couples: Lead to the side couples on their right and salute.
Then lead across to the opposite side couples, the lead couples passing the right of each other; salute.
Turn partners to places.
Lead couples right and left.
Repeat, leading off to couple on left first.
Side couples do the same twice.

Figure No. 5.

Grand right and left all round.
First couple face outward, couple on the right falling in behind; then couple on the left, then opposite couple all following in their proper turns.

Chassez across, the ladies passing in front of the gentlemen.

First couple promenade down the center and back.

All forward and back.

Forward again and turn partners to places. This is executed four times in all, each couple taking their turn in facing outward and leading the figure. The figure is finished by "grand right and left all round."

Waltz-Quadrille, No. 1.

Figure No. 1.

Right and left.
Balance.
Ladies chain.
All waltz round set.
Side couples repeat.

Figure No. 2.

Forward and back.
Right and left to opposite places.
Forward and back.
Right and left to own place.
All waltz round set.
Repeat.
Side couples repeat.

Figure No. 3.

Right hands across and left hands back.

Balance in circle.

Promenade to opposite places.

All waltz round set.

Head couples repeat so as to regain places.

Side couples the same.

Figure No. 4.

Head couples forward and back with side couples on right.

Exchange partners, gentlemen leading new partners to places.

Ladies' grand chain.

All forward and back.

Turn new partners to places.

All waltz.

Head couples repeat, ending with own partner again.

Side couples execute the same twice. (This figure may be varied by the lead couple dancing a "ladies' chain" with the side couple on the right, after the exchange of partners has been made).

Figure No. 5.

Half grand chain.

Half grand chain reverse.

Head couple forward and back.

Forward again, salute and return to places.

All ladies balance to right.

Exchange partners.

All waltz round.

Repeat this part of the figure which brings the ladies to opposite positions, then the side couples perform the same twice, thus bringing the dancers to their original positions.

Waltz-Quadrille, No. 2.

Figure No. 1.

Leading couples right and left.

All waltz.

Leading couples, ladies' chain.

All waltz.

Repeated by the side couples.

Figure No. 2.

Leading couples forward and back.
Cross to opposite sides, the ladies passing next the opposite gentlemen.
Chassez to partner in opposite place.
Cross back to place as before.
All waltz.
Side couples repeat.
Lead couples repeat.
Side couples repeat.

Figure No. 3.

Lead couples forward and back.
Lead couples forward again and change partners, when all waltz.
Side couples repeat.
Lead couples repeat.
Side couples repeat.

Figure No. 4.

All join hands and forward and back.
Turn partners on places and all waltz.
This is performed four times in all and the figure may be varied by dancing with the lady on the left and waltzing with her after the advance to center; each gentleman thus waltzes once with each lady.

Figure No. 5.

All right and left half round; then all waltz.
Leading couples forward and back.
Cross to opposite places, chassez to partners on opposite places and return to place in same manner as in Figure 2.
All waltz.
Side couples repeat and all waltz to finish.

Parisian Varieties.

Figure No. 1.

First couple lead to right and salute.
First couple lead to left and salute.
First couple return to places.
Lead couples forward and back.
All waltz.
Repeated, each couple leading off in turn.

Figure No. 2.

First gentleman and opposite lady forward.
Turn half round with left hands.
Chassez to the right.
Turn partners half round with left hands, finishing with the lady at the left of her partner.

The whole is then repeated and the ladies finish at their proper places to the right of the gentlemen.

All waltz.

The figure is then repeated, the second, third and fourth gentleman leading off in turn with the opposite lady.

Figure No. 3.

First gentleman forward to center.

Four ladies forward and form circle, the gentleman remaining in the center, and then move round to left.

Turn partners to places.

All waltz.

Repeated, each gentleman going to the center in turn.

Figure No. 4.

Lead couples forward to center, separate (the gentlemen going to their respective left side couples, and the ladies to the right side couples) and cross right hands with side couples, the joined hands all being over a common center and making a complete turn to places.

All waltz.

Side couples repeat.

Lead couples repeat.

Side couples repeat.

Figure No. 5.

First gentleman and opposite lady forward and back.

Lead couples salute and separate to sides.

All forward and back.

Forward and form star, the ladies crossing hands in the center.

All balance.

Gentlemen forward to right and balance with next lady, the ladies balancing in place, the gentleman continues round to the right and balances with each lady in turn, until partner is reached, when all waltz.

This is repeated three times, each gentleman and opposite lady leading off in turn.

The Polacca or Glide Waltz Quadrille.

Introduction.

All join hands going half way round to the left, all waltz back to places.

Sides forward to center, change ladies and waltz to opposite places.

Sides forward to center, change ladies and waltz to opposite places.

All balance.

Ladies change.

All waltz to places.

Sides forward to center, change ladies and waltz to opposite places.

Leads forward to center, change ladies and waltz to opposite place.

All balance.

Ladies change.

All waltz to places.

Introduction to Figure No. 2.

Gentlemen to the right and ladies to the left, thus meeting partner on opposite place. Promenade round partners and then waltz to own place.

Figure No. 2.

Lead couples forward to the center and meet the opposite ladies.

Forward to the side couples and all balance.

Change ladies and all waltz to places.

Side couples forward to the center, meet the ladies, forward to lead couples and all balance.

Change ladies and all waltz to places.

Leads repeat.

Sides repeat—the gentlemen this time receiving their own partners.

All waltz round set.

Introduction to Figure No 3.

All promenade half way round with partners and waltz to places.

Figure No. 3.

First couple lead off and balance with first side couple (cross right hand, round, join left hand, and all four round together.)

Change ladies and waltz to next couple.

Balance and cross right hand. (Etc. again.)

Change ladies and waltz to place.

Then first side (third couple) leads off to right and repeats figure.

Then second leads (second couple) leads off to right and repeats figure, thus bringing the ladies to their original places.

Introduction to Figure No. 4.

Gentlemen go to the left and ladies to the right, balance with each couple, meeting partners on opposite places and then waltz back to places.

Figure No. 4.

Leading couples forward to center, giving right hands to opposite ladies and left hands to partners forming a square in center of set.

Balance.

Turn ladies with left hand, giving right hand to ladies of side couples.

Balance on line.

Turn ladies with right hand and meet partners on opposite places.

Lead couples waltz to place and the side couples waltz in place.

Sides repeat.

Leads repeat.

Sides repeat.

Introduction to Figure No. 5.

All balance with partners; four ladies cross over to opposite places.

All balance on opposite places and ladies recross to own places.

Figure No. 5.

All balance to corners.

Chassez ladies backward and conduct ladies to gentlemen's place.

All waltz round set.

All balance to corners.

Chassez ladies backward and conduct lady to gentlemen's place.

All waltz round set.

All balance to corners.

Chassez ladies backward and conduct lady back to gentlemen's place.
All waltz round set.
All balance to corners (original partners.)
Chassez partners backward and conduct partners back to places.
All waltz round set to finish.

Virginia Reel.

This dance is not what would be termed a quadrille, but a "contra" dance, *i. e.* a dance where the performers are arranged along opposite lines. It may be danced by any number of couples, preferably six. The method of arrangement is to form two lines along the center of the room (or several sets may be danced at a large dance) the gentlemen being on one side of the set and the ladies on the other. The partners face each other. The couples at the end are respectively the top and bottom couples, though it will be seen through the progress of the dance that the positions of the places of the dancers are continually changing. Each couple becomes in turn top and bottom couple, at least once during the dance.

First gentleman and last lady forward and back.
First lady and last gentleman forward and back.
First gentleman and last lady turn with right hands.

First lady and last gentleman turn with right hands.

First gentleman and last lady turn with left hands.

First lady and last gentleman turn with left hands.

First gentleman and last lady turn with both hands.

First lady and last gentleman turn with both hands.

First gentleman and last lady dos-a-dos.

First lady and last gentleman dos-a-dos.

First couple turn with right hands.

The top lady then turns each gentleman with her left hand, each time turning her partner with her right hand and at the same time the gentleman turns the ladies by the left hand, alternating each turn of his partner by turning one of the other ladies. This movement brings the top couple to the bottom of the set.

Join hands and gallop to places at top.

Promenade, ladies to the right, gentlemen to the left.

All gallop to places.

Top couple chassez down center to bottom (the other couples forming an arch.) The top couple then becomes the bottom couple and couple number two becomes the top couple.

The Virginia Reel is sometimes danced by the top couple forming an arch after the promenade or march, and allowing the other couples to pass under. This leaves them at the bottom. The method as given in the figure is preferable.

The Tempete.

A large number of couples are required for this dance, its arrangement partaking somewhat from the character of the ordinary quadrille, and at the same time is marked by a similarity to the contra dances. Its formation constitutes a series of sets of four couples each, so stationed that two couples stand in line facing the other two couples of their set, the ladies stand to the right of their partners and consequently are directly opposite a gentleman of the opposite line. Sets are then formed in the same manner consecutively along the room.

The second line of the first set will be back to back with the first line of the second set, the second line of the second set will be back to back with the first line of the third set, and so on.

To commence—All join hands in each set and dance once round.

All forward and back.

All forward, cross right hands round and left hands back, thus the two center persons of each line form a moulinet with their opposites, and the lady and gentleman opposite each other on the ends

dance separately, crossing right hands all round to left; change hands and give left hand back to place.

All forward and back, then forward again and pass between the opposite couples to next set, thus meeting a new *vis-a-vis*. The figure is then continued by repeating the general circle round, and so on. It will be observed that the couples facing in one direction keep advancing toward the top of the hall, while the couple facing in the opposite direction keep moving toward the bottom. When either the top or bottom is reached, the couples turn round and proceed in the opposite direction.

The German or Cotillion.

This fashionable dance is in constant favor. The couples are arranged either in a semi-circle, with the leader or conductor of the German at the right, or around the sides of the room, the center of the floor being left free for the necessary manœuvres. Implicit obedience to the directions of the leader is absolutely essential, otherwise confusion inevitably results, and the pleasure of the dance is marred.

Peculiar ability is required of the leader, for to a great extent the life of the dance and perfection of the movements are dependent upon him.

Perfect familiarity with the figures is required, and no little executive ability needed. The animation marking a pleasant performance of the dance is greatly governed by his knack of management. It will be seen that an agreeable co-operation, recognizing at the same time the absolute control of the leader is highly conducive to the general pleasure. The leader gives all signals for the music, selects the dancers, and designates the figures to be danced. The matter of selection and arrangement of figures is one controlled by the inclination of the participants, the character of the entertainment and exigencies of the occasion ; in fact, the ingenuity and tact of the leader is herein particularly involved,

and once a competent conductor is chosen, it is recommended that these matters be delegated solely to him, or such aids as he may deem fit to associate with him.

Herewith are presented a number of figures for the dance. The term "waltz" used therein, may be interpreted for any other round dance which may be desired, and minor deviations from some of the figures, if judiciously made, are not altogether prohibited.

Bouquets and Boutonnieres.

An appropriate number of small boquets and boutonnieres are provided and placed in a suitable receptacle upon a table or stand. The leading couple waltz and then separate, the gentleman taking a boquet and the lady a boutonniere. They then proceed to the circle of seated dancers and select new partners by presenting these favors; the lady may attach these bouttonnieres to the gentleman's coat, or present them. They then waltz with their new partners. This is repeated by all the couples.

The Chair.

A chair is placed in the center of the room. The leader waltzes and seats the lady. He then selects two gentlemen from the circle and presents them to the seated lady. The lady selects one of the gentlemen and dances with him, the other gentleman taking the seat. Two ladies are then selected and escorted to the gentleman, who selects one and dances, the other lady taking the seat, and so on performed by any number of couples.

The Columns.

The leader waltzes and leaves his lady in the middle of the room. He then places a gentleman back to back with the lady: he then escorts another lady whom he places opposite the gentleman first selected before, and so on until he has formed a column of four or five couples. At a given signal everyone turns around, making a tour of the room. A double column may be formed by two couples leading off at the same time.

The Chances.

The leader waltzes with his partner and places her in a chair in the middle of the room. He then proceeds to the circle and selects two gentlemen, presenting to each of them a dice about six inches square. The gentleman throwing "high" dancing with the lady, the losing gentleman taking the seat. The leader then escorts two ladies to the center, who try chance in the same manner, the lady throw- "high" dancing with the gentleman, and so on until the other couples have danced.

The Cards.

The leading couple waltzes around the room, the gentleman then presents the four ladies the four kings of a pack of cards; at the same time his lady presents to four gentlemen four queens from the same pack. The gentlemen then seek the ladies having the corresponding suit cards, exchange cards and dance. This is repeated by all the couples.

The Triangular Moulinet.

The first three couples waltz, each lady and each gentleman choosing a partner. The second, fourth and sixth gentleman each holding left hand of partner with his right, form a moulinet by joining their left hands. The first, third and fifth couples waltz in the intermediate spaces, while the others walk round slowly. At a given signal the waltzing couples perform the moulinet and the others waltz within the spaces. A general waltz round the room terminates the figures.

The Changing Moulinet.

Three couples waltz. The three gentlemen each select a lady and the ladies each choose a gentleman. The six gentlemen form a moulinet by crossing left hands and each gives his right hand to his partner, who takes it with her left. They move to the right and at the signal each lady advances to the next gentleman, and they waltz, but without quitting their relative positions in the moulinet. At another signal they stop waltzing and again form the moulinet, the ladies advancing to the next gentleman, and so on, until each lady reaches her partner. A general waltz terminates the figure.

The Alternate Moulinet.

Four or six couples waltz. The gentlemen, who retain the left hands of their partners, form a moulinet by crossing left hands and making a complete turn. At a signal, still retaining partners' left hands, they make an exchange of places, the gentlemen turning behind and placing their ladies in front, and the ladies form the moulinet by crossing their right hands in the center. In this position they make a complete turn in the opposite direction. At another signal they again change, this time turning in front and again describe a circle in moulinet. The figure ends with a general waltz.

The Double Moulinet.

Three couples waltz. Each lady and each gentleman then select another partner. They form a grand ring and move to the left. At a given signal each gentleman turns in his place, causing his lady to describe a circle round him. The ladies now join their right hands across so forming the moulinet, and move round to left. As they move the gentlemen promenade to the right until each meets his

lady, when he gives her his left hand, circles round and takes his place in the moulinet, while the ladies promenade in an opposite direction. After the gentlemen have been twice outside and twice in the center, each takes with his right hand the left hand of his partner, and leads off in a waltz.

The Ladies' Moulinet.

The first two couples lead off in a waltz, each gentleman selects a lady, each lady selects a gentleman. A grand ring is formed and all turn to the left. The ladies now form their right hands across, forming the moulinet. The gentlemen stay in their places. The ladies move all the way round and turn partners with left hand. They form the moulinet again, and at this turn they advance to one gentleman beyond their partner, whom they turn with their left hand. The figure is thus continued until all the ladies reach their partners. The figure is finished with a general waltz.

The Country Dance.

Four couples take position on the floor in the same manner as for forming the Virginia Reel. The first couple lead off by waltzing round the couple on their right, and in the same manner make a turn round the other couple. This is repeated by the other couples, and the figure is finished by all hands waltzing to places.

The Choice.

Six chairs are placed in the middle of the room back to back. Two couples waltz round the room, the lady of one couple blindfolds her partner, and the gentleman of the other couple blindfolds the lady with whom he is dancing. The blindfolded persons are then seated on the middle chairs of the respective rows. The gentleman selects another gentleman from the circle, and they seat themselves on the chairs on either side of the blindfolded lady. The lady meanwhile selects another lady, and these two seat themselves beside the blindfolded gentlemen. Choice is then made either from the right or left, the bandages removed, and the parties making the choice dance with the partners selected. The seated couple waltz to places, and the figure is repeated by the others.

Arches and Circles.

Several couples waltz. At a given signal they separate and select new partners from the circle, then form in couples, the ladies at one end of the room and the gentlemen at the other. The center four join hands and make a complete circle, turning once round they then separate, the two ladies passing under the arms of the two gentlemen, and join hands with the next two gentlemen, while the two gentlemen join hands with the next two ladies. This is continued to the end of the column, when all waltz. Repeated by other couples.

The Figure 8.

Two chairs are placed in the center of the room about five or six feet apart. The leading couple waltzes behind a chair, and repasses behind the other in a manner describing the Figure 8. The figure is repeated by each couple.

The Pledges Redeemed.

The leading couple waltz round the room. The gentleman hands his partner a hat, which she presents to a number of ladies, with the request that they deposit some article, such as a handkerchief, ring or small trinket. The hat is then passed to the gentlemen who select some one article each, and dance with the respective lady owner.

The Pyramids.

The first five couples waltz, when at a given signal they separate, each lady selecting a gentleman from the circle, and each gentleman a lady. A pyramid is then formed by the ladies; one lady in the first rank, two in the second, three in the third and four in the fourth. The gentlemen then form a chain by taking each by the hand. The leader conducts them past and round the first lady, and so to the base of the pyramid winding round and about the ranks, then returning until lady number one is reached, when all dance with their *vis a vis.* (This may be danced by three couples, thereby dispensing with the fourth rank.)

The Screen.

A number of couples waltz round the room. At a given signal the ladies and gentlemen separate and select new partners from the circle. The gentlemen place themselves behind the screen and expose the tips of their fingers above the top. The ladies then choose partners by selecting from the fingers thus exposed, and proceed to dance. This is repeated by the other couples. A screen may be improvised by two persons holding up a shawl or something similar.

Puss in the Corner.

Four chairs are so arranged in the middle of the room as to represent four corners. The first couple waltz and the gentleman seats his lady upon one of the chairs and then escorts the next three ladies to the other chairs. He stands in the center in the same manner as for the game of "Puss in the corner," the ladies remain seated, execute the changes by holding each other by the hand for the exchange of seats. The gentleman aims to possess himself of a chair temporarily left vacant by some lady, and then waltzes with the lady from whom he has

wrested the seat. Another lady is escorted to the vacant chair, and another gentleman places himself in the center. When the last gentleman has taken the place of one of the last four ladies, the partners of the remaining three waltz with the ladies to their places.

The Flowers.

The leader waltzes and seats his lady upon a chair placed in the center of the room. He selects from the circle two gentlemen each of whom mention the name of some flower. The gentlemen are presented to the ladies, and the name of the flowers submitted for her choice. She then dances with the gentleman who had previously named the chosen flower. The rejected gentleman is seated. Two ladies are then selected by the leader, the names of the flowers are given, then the presentation to the gentleman, followed by the choice, and dance, as before, the leader waltzing with the rejected lady. The figure may be danced by one, two, three or four couples.

The Flags.

Five or six pairs of flags of different patterns are provided. The leader presents one of each pair to his partner and retains the duplicates. They then waltz, and then the gentleman presents the flags he holds to different ladies, and the lady likewise distributes her flags among the gentlemen. The gentlemen then seek the ladies having in their possession the flags corresponding to their own, and waltz around the room. The exchange and re-selection of partners according to correspondence of flags continue until all have danced.

The Glass of Wine.

Three chairs are placed in center of room. The middle one facing in direction opposite to the outer ones. The leading couple waltz, and the lady is seated in middle chair and presented with a glass of wine. Two gentlemen are then escorted to center of room and seated upon the other chairs. The lady hands the glass of wine to one of the gentlemen and waltzes with the other.

The Basket.

The first three or four couples waltz round the room, then at a given signal the partners separate, the gentleman and lady each selecting a new partner from the circle. All waltz, and at a given signal form two circles, ladies inside, gentlemen outside, the gentlemen all join hands and the ladies do the same. The gentlemen then pass their hands over the ladies' heads, all retaining hold of hands. The leader now breaks the circle and forms one continuous line, when the gentlemen pass their hands over the ladies' heads, thus forming two lines, gentlemen to one side, ladies to the other. All then promenade, and meeting partners waltz to place.

Basket, Ring and Flower.

The first couple waltzes. The lady is then presented with a basket containing a ring and a flower, and the gentleman takes his seat. The lady then distributes the basket, flower and ring among three gentlemen. The gentleman who receives the ring selects a partner and dances. The gentleman who

receives the flower dances with the lady who tendered it. The gentleman who receives the basket holds it in his hand and dances alone. After dancing a number of times round the room they take their seats, and the figure is repeated by other couples.

The Masks.

A number of couples waltz round the room. At a given signal, the partners separate and select new partners from the circle. The gentlemen then place themselves behind a screen or shawl held up for the purpose, and disguise themselves with masks; they then raise their heads above the screen, and the ladies choose partners and waltz. Repeated by other couples.

The Rounds of Three.

The first couples waltz. The gentleman selects two ladies and the lady selects two gentlemen. They then form two rounds, necessarily of three persons each, who face each other. The two rounds then turn rapidly, and at a given signal the gentleman passes under the arms of the two ladies, and the lady passes under the arms of the two gentlemen, meeting each other and dancing. The other gentlemen rejoin the other ladies, and all waltz to places.

The Excursion.

After the initiatory waltz, the leader selects two ladies and his partner selects two gentlemen. They form two lines facing each other, the leading gentleman being on one side with a lady on each side of him, and the leading lady in like manner with two gentlemen. The two lines then advance and retreat twice, when each gentleman advances and dances with the opposite lady round the hall to seats. Repeated by other couples.

The Hat.

The leading couple waltz. The gentleman leaves his partner in the center of the room, and the gentlemen form a circle round with their backs turned toward the lady. They then turn to the left rapidly. The lady places the hat on one of the gentlemen and waltzes with him, the other gentlemen returning to their places.

The Scarf.

The leading couple waltz. The gentleman places himself in the center of the room, and the ladies form a circle round with their backs turned to him. They then move rapidly to the left and the gentleman places a scarf on the shoulder of a lady, with whom he dances. The gentlemen advance to the other ladies and dance with them to places.

The Change of Ladies.

Two couples waltz round the room. They then approach one another change partners, all the while heeding the time of the music, and preserving the step. The couples, with changed partners, then waltz round, and the change is repeated, so that all regain original partners. Finished by waltzing to places.

The Twin Circle.

Four couples waltz. Each lady and gentleman select a new partner from the circle. The eight gentlemen form a circle and the eight ladies form another at the opposite side. The leader places himself within the circle of the ladies, and the lead-

ing lady goes within the circle of the gentlemen. All turn rapidly to the left, round the line of their respective circles, when at a given signal the leader chooses a partner and dances, and the leading lady does likewise. Meanwhile the ladies place themselves along a line, the gentlemen doing the same thing, facing the ladies; all advance and dance with their vis-a-vis.

The Grand Round.

Four or more couples waltz; they then separate and select new partners and forming a circle joining hands, not with a lady and gentleman in alternating position, but with the gentlemen together, constituting half the circle, and the ladies together, the other half, the leader and partner being next each other. They all move once round the circle, then, the leading couple break the circle, proceed across, and pass under the upraised arms of the lady and gentleman opposite. The leader, with the gentlemen following, marches round to left, and the ladies following the leading lady round to right; as the partners meet they waltz round the room.

The Deceptive Round.

The leading couple waltzes. The leader then selects three ladies and places them with his partner at the four corners of an imaginary square. They are stationed at a sufficient distance apart to allow the leader and four gentlemen whom he selects, to form a circle within. This circle then turns rapidly and at a given signal, break hold of hands and dances with the lady who chances to be nearest. One gentleman is thus left without a partner, and he retires to his seat.

The Moving Hat.

Two couples waltz. One gentleman should hold in his left hand a hat, bottom up, the other gentleman aims, without sacrificing continuity of step, to fling into the hat a pair of gloves, when he succeeds in doing this he takes the hat, and some other gentleman takes the gloves and proceeds as before.

The Double Pastourelle.

Four couples waltz and then take positions as for a quadrille. The first and second gentlemen retaining partners' hands, take hold of hands with the ladies at their respective left sides, the partners of these latter ladies remaining at their place. They then advance and retreat, the lady at the left crosses under the right arm of the gentleman to the next gentleman at the right, and then gentleman's original partner crosses to the gentleman at the left. This is performed four times in all, bringing all hands to original positions.

The Grand Chain.

Four more couples waltz; separate; choose new partners; and all form a circle. The partners then join right hands, the gentlemen going to the right and the ladies to the left. At a given signal the gentlemen turn the ladies with right hands, half round, and the chain is continued in the opposite direction. At a second signal the gentlemen turn the ladies with the left hands and again reverse the direction. At every signal the direction of movement is reversed, until word is finally given for partners facing to waltz round room to places.

The Coquet.

The leading couple waltz. The lady is seated upon a chair, and a cushion placed before her. A number of gentlemen are presented in turn; at their attempts to kneel it is optional with the lady to quickly remove the cushion, the gentleman with whom she desires to dance being permitted to kneel. Repeated by other couples.

The Genuflections.

Two couples waltz. The gentlemen then kneel on one knee facing each other; the ladies hold their partner's right hands with their left hands, move twice round, join right hands, cross to opposite gentleman and move twice round; then cross to partners who rise to meet them, all waltzing to place to finish.

The Pursuit.

Any number of couples waltz. Two or three gentlemen without partners having the privilege of approaching any couple, clapping their hands at a signal and then possessing themselves of the lady as a partner. The gentleman thereby deprived of his partner can then proceed to use the same privilege. Animation and spirit, void of selfishness and impartiality, give much amusement in performances of this kind.

The Two Lines.

The leading couples, with all the others following, promenade round the room; the partners then separate, the ladies forming along a line and the gentlemen form along another, opposite to and a distance of about six or seven feet from the ladies' line. The leading couple then waltz, passing along behind the ladies' line, then down the center, between the lines and back again behind the ladies' line; upon reaching the end they cease, and the gentleman takes position at the end of the ladies' line, and the lady a position at the end of the gentlemen's line. This is repeated by all the couples, and the figure terminated by a general waltz.

The Final Round.

All the couples form a circle. The leader and his partner then step within the circle and waltz. The lady then retires from the circle and the gentleman selects a new partner with whom he dances. He then leaves the circle and the lady selects a new partner, dances and leaves, and so on until the number of couples is diminished to three or four, when all waltz round room and finish.

Remarks on Deportment.

Good manners are the combined essence of the virtues, of education, and of certain ceremonious civilties recognized by custom. A gentlemanly or ladylike demeanor is not of spontaneous birth; a steady discipline is required. Simulation or dissimulation cannot substitute the polished and refined behavior and speech that comes from true social culture. Affectation, though skill be acquired in its use, is but a stratagem that imperfectly disguises the true character.

To those of a practical turn of mind, many of the apparently insignificant observances of polite classes seem odd and useless, yet search will prove them founded on reason and good sense.

Unfortunately, the ridiculous manias indulged by those, the limit of whose intellect is within the confines of snobbery, reflect unjustly upon the really well bred.

It is a misinterpretation to class the senseless worshipers of outward forms alone, as the representatives of that state of society, which depends upon substantialities for existence. The honored minor customs and usages are not to be censured, because, unhappily, some weak-minded few (or many) persist in their unconscious efforts to bring

into disrepute, the observances that never would suffer questioning, if not associated with these puerile imitators.

Again, many of those of better fortune, not gaining that stable knowledge springing from necessity, are prone to sacrifice the solid discipline of the mind on the altar of frivolty—this is ruthless neglect.

The aim of education should be to so condition the mind that any unexpected reasonable summons should find a resourceful intellect, and it is proper that a similar demand upon the body should meet with ready response. The proper training of the body involves attention to numerous recognized rules of graceful deportment and carriage, not least of which are those related to the subject matter of this book.

Dancing imparts to the body a perfection of style analagous to that training of the mind, which comes from mental application to proper ideals, and since dancing and its concomitant advantages are important elements in our structure of social life, and, furthermore, the topic of this book, reversion from the generalities of manners will be made, and a few hints bearing upon deportment at a dance or ball given, though it must be remembered that these are minor details of an extensive subject. The literature of good manners could be exhausted and read with much profit. The sundry flagrant violations of sense and decency which associate with abuses of the art of dancing are not considered, even in a

passing way. There are those of delicate feeling and refinement in most matters, who are inclined to laxity of behavior at a dance, and it is with a view to correcting the disposition of this class to carelessness that the following remarks are made.

To caution against loud and boisterous conduct seems a needless admonition; that it would be required to suggest an avoidance of elaborate and violent contortions, vehement and rude expressions of pleasure, etc., seems strange, yet experience teaches that of those who attend dances a boundless number are given to these ungainly and ill-bred practices.

Unselfishness is productive of more pleasure than imagined, by those unaccustomed to practice it; an entertainment conducted with due regard for the rights and feelings of others is gratifying to the participants, and pleasing to behold.

Gentlemen seeking a dance should request the lady "for the honor" or "for the pleasure of her hand for the ensuing (or any particular) dance," and at its completion thank her for the pleasure conferred.

An engagement for a dance, once made, should be preserved inviolate.

Avoid the undignified appearance of undue haste in proceeding to take place in a quadrille, and after a position is taken it must not be vacated in favor of any other, unless the change is warranted by exceptional circumstances.

Deference for the ladies, and a generally observed law, require that hasty and too numerous introductions be not pressed. This has no application in the Cotillion and many private affairs, as mutual acquaintance is presumed.

At all times strive to increase the perfection of execution while dancing; the most advanced are capable of improvement.

Aim in an unostentatious way to prevent errors in the performance of quadrilles; endeavor to anticipate and divert a possible mistake, rather than correct in an imperious way after the fault is committed.

If the order of dances is not pre-arranged, do not seek to selfishly monopolize the time of the evening in favor of dances of your preference, permit all to have a voice in the matter.

The entertainment of the ladies demands special effort, and attention to their wants, and readiness to serve should characterize the behavior of the gentlemen.

Generous sympathy, unselfishness not extended to mock humility, and tact in conversation are to be cultivated. In short, the conduct and manners of the educated and well-bred classes should hold supremacy at a ball or party, as at any other place.

THE END.